

CONNOISSEUR
(ILLUSTRATED)

JUNE, 1911

ONE SHILLING NET
Vol. XXX. No. 118

THE CONNOISSEUR

A MAGAZINE FOR COLLECTORS

Edited by J. T. HERBERT BAILY



ELIZABETH.

From a painting by Zuccero

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Also on WEDNESDAY, JUNE 14th, at 1.30 p.m.

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The Goods will all be on show at the Dock Warehouse, New Street, Bishopsgate Street, E.C., on and after Wednesday, June 7th, until the time of the Sale.

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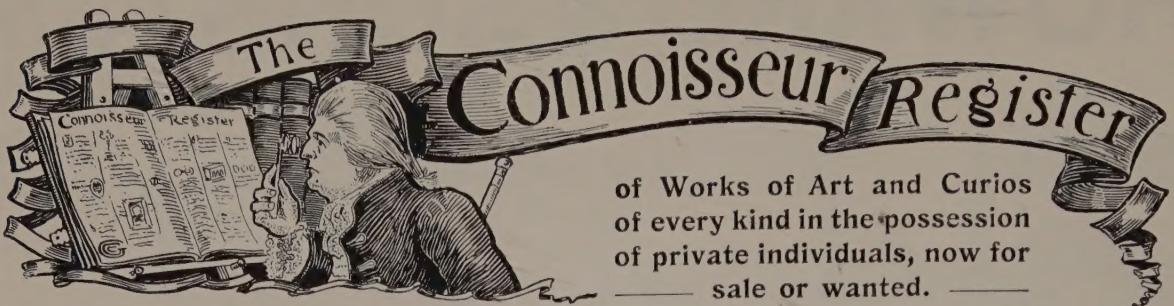
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When other means have proved ineffectual, an advertisement in the CONNOISSEUR Register has, in innumerable cases, effected a sale. Buyers will find that careful perusal of these columns will amply repay the trouble expended, as the advertisements are those of bona-fide private collectors.

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All replies must be inserted in a blank envelope with the Register Number on the right hand top corner, with a loose penny stamp for each reply, and placed in an envelope to be addressed to the Connoisseur Magazine Register, 95, Temple Chambers, Temple Avenue, E.C.

No responsibility is taken by the proprietors of The Connoisseur Magazine with regard to any sales effected.

SPECIAL NOTICE.—No article that is in the possession of any Dealer or Manufacturer should appear in these columns.

Wanted.—Choice Old Dinner Service. [No. R4,503]
A Gentleman desires to purchase a few pieces of genuine Old English Furniture in original condition; also some Old English Engravings. Only the very finest specimens will be considered. [No. R4,504]

French Furniture, Three Pieces.—Empire Bureau; Boudoir Table, Louis XVI., with flaps and five mirrors; Card Table, same period.—For sale. No Dealers. [No. R4,505]

Silhouettes.—Wanted to purchase examples by Miers, Beetham, Barrett, Rought, Charles, Forberger, Field, Fapk, Gonord, Hamlet, Hudson, Jorden, Lea, Lightfoot, Peiham, Rosenberg, Redhead, Rider and Bazing, Sandhegan, Spornberg, Thomason, Wellings, and others of the eighteenth century. Victorian examples not required. [No. R4,506]

For Sale.—Collection of very rare Japanese Tsuba. [No. R4507]

Japanese Sword, scabbard facsimile, Prince Ito's. Lacquer inlaid silver. [No. R4,508]

Cloisonné.—Many rare beautiful Vases. [No. R4,509]

For Sale.—Collection Antique Shoe Buckles, Paste, Silver, Metal. [No. R4,510]

Wanted.—"The Months," by Hamilton and Zaffanato, in black. May and July. Report with price. [No. R4,511]

Unmounted Coloured Engravings by George Cruickshank (26), *Life of Napoleon* (26), *Battle of Waterloo*. Autograph letter and photograph of Geo. Cruickshank, £15. [No. R4,512]

Wanted.—Complete Suite of Antique Dining-room Furniture, must be in excellent condition. Send photo and price to [No. R4,513]

Old French Tapestry Chair Seat, 20s. [No. R4,514]

Antique Steel Fender, 30s. [No. R4,515]

Small Collection Needlework Pictures. [No. R4,516]

Early Piano, £5 10s. [No. R4,517]

Louis XV. Tulip Escritoire. [No. R4,518]

For Sale.—Old Oil Picture, believed to be painted by Giovanni Francesco Romanelli, born 1617, died 1662. *The Education of Cupid.* [No. R4,519]

Painting, Fra Paolo Sarpi, about 1607. Reproduced in CONNOISSEUR MAGAZINE, May, 1910, page 58. Identified July, page 198. What offers? [No. R4,520]

Wanted.—Oak or Mahogany Carved Panels and Figures. [No. R4,521]

Pair handsome rare Oriental Vases, 19 inches. Raised figures, brown, and gold. [No. R4,522]

For Sale.—Two Mezzotints—Views in Wales, Overton Bridge and Pont-y-Pair, by Paul Sandy, 1776. [No. R4,523]

Lovely Old Dinner Service, over 50 pieces. 15 guineas. Approval, London. [No. R4,524]

Massive Sundial Pedestal and Casetone.—Beautifully carved stone, unique. Over 200 years old. [No. R4,525]

Oil Painting by Berghem, on Oak Panel. Subject, *Entry into the Ark*. Taken by the French from the Palace at the Hague in 1795. Pronounced by connoisseurs one of the finest of Berghem's works. [No. R4,526]

Continued on Page XXXII.

Old Oak Panelling Wanted.—All particulars and quantity, &c., to BENJAMIN'S GALLERIES, — 60, Conduit Street, London, W.

Swansea and Nantgarw China wanted, also Cambrian Ware and Dillwyn's Etruscan Ware, marked pieces. ALEX. DUNCAN, Glenholme, Penarth.

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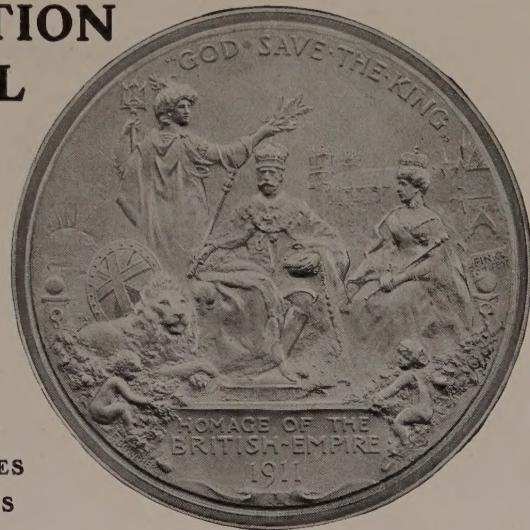
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Editorial and Advertisement Offices : 95, Temple Chambers, Temple Avenue, E.C.

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The Connoisseur

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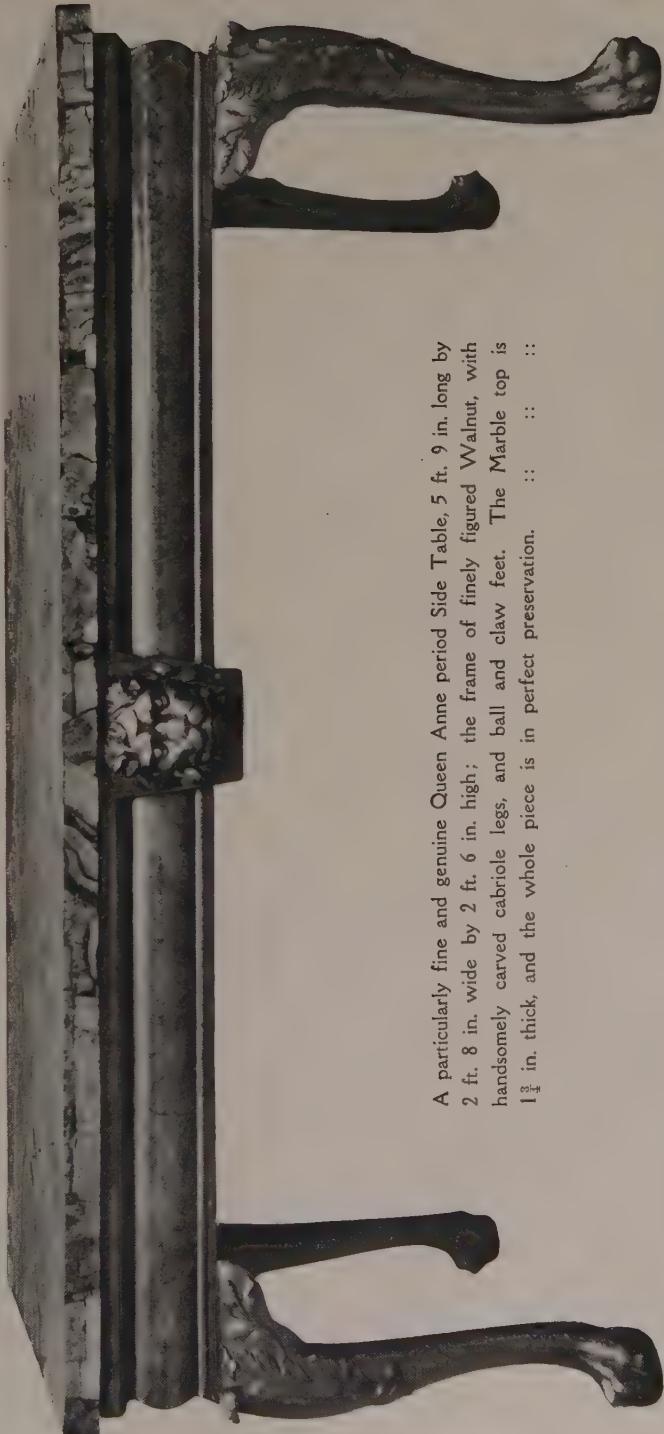


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1911

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SEE PAGE XIX. for continuation.

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SEE PAGE XVII.

(for commencement of
this advertisement).

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JAN. TO APRIL, 1911.

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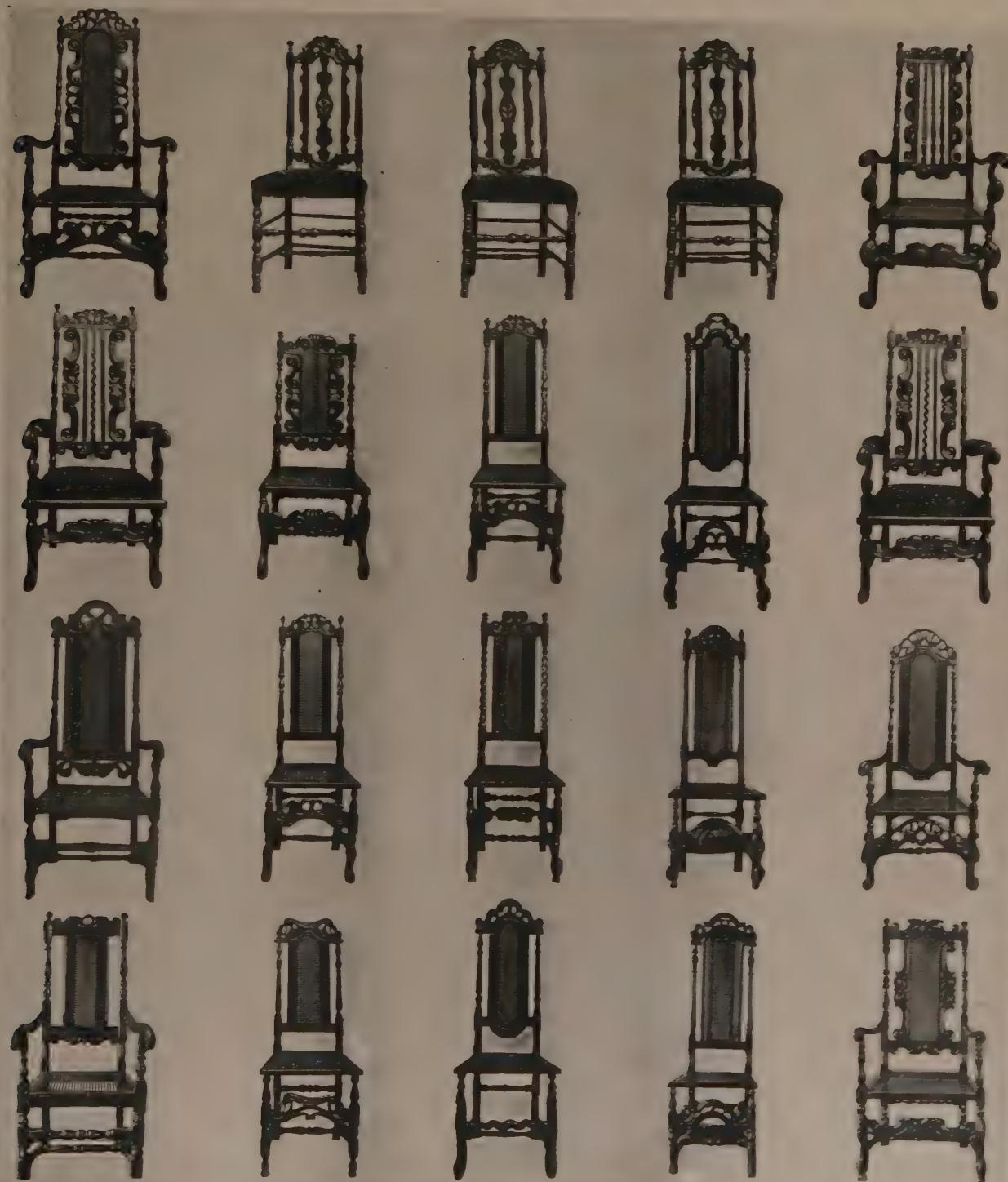
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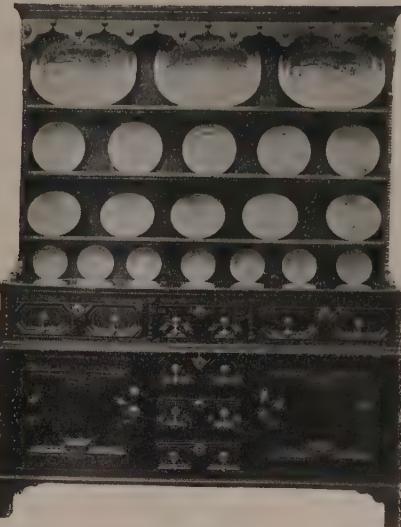
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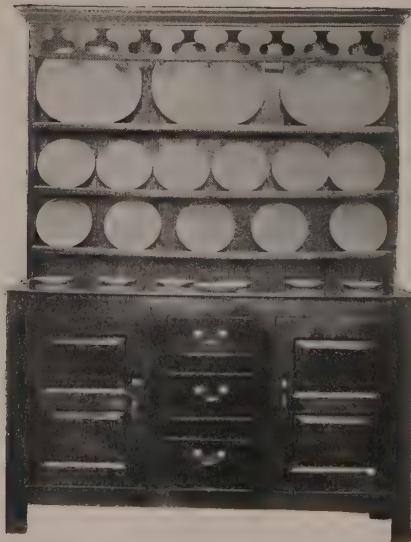
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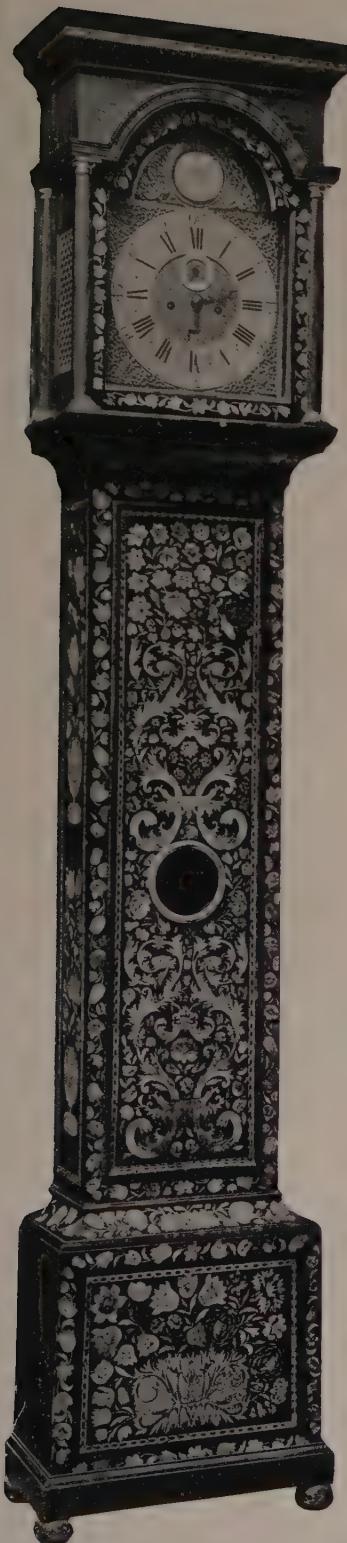
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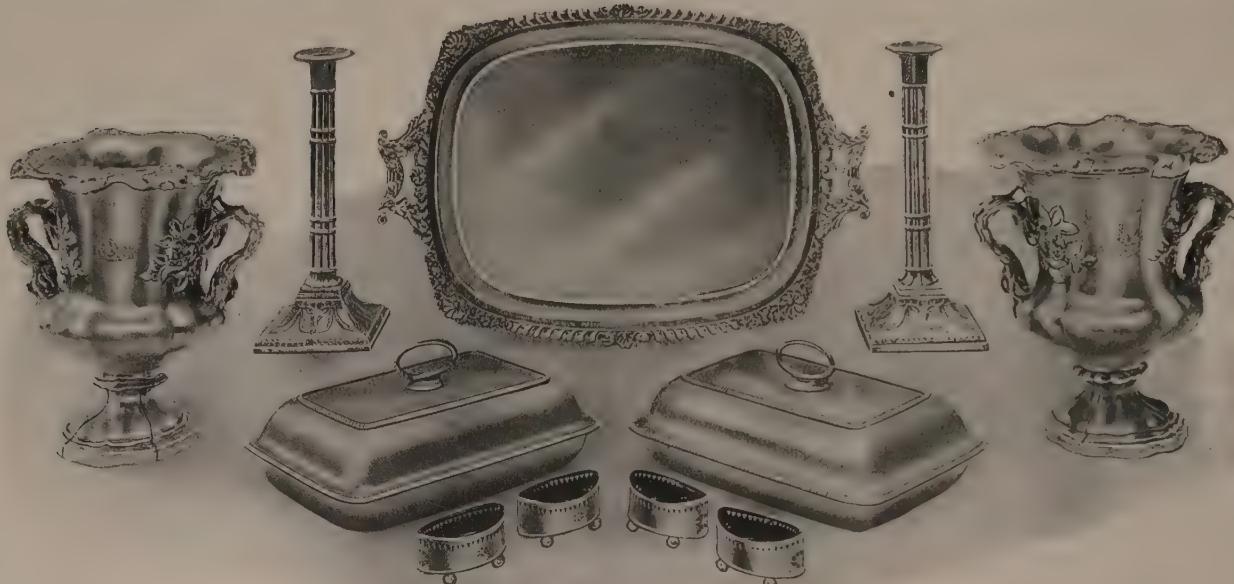
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The Connoisseur

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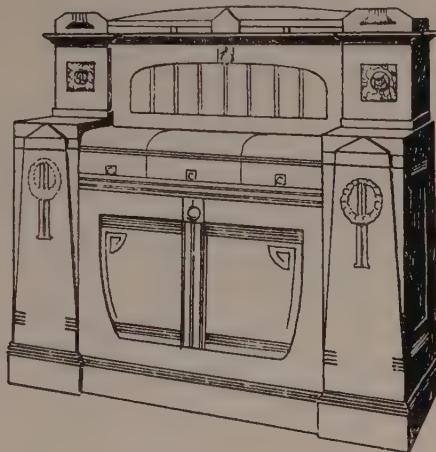
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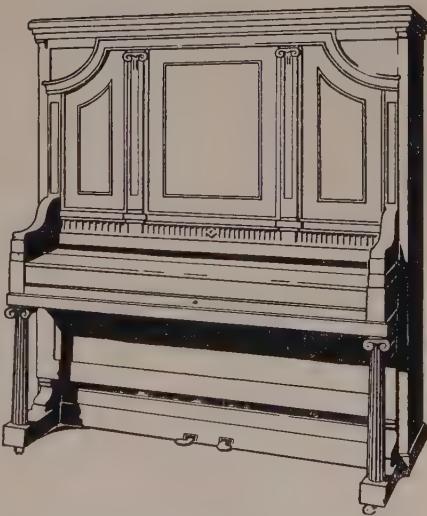
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The Connoisseur REGISTER

*Continued from
Page IV.*

For Sale.—Very Fine Oil Painting on Panel, by Tintoretto. Subject, *St. Paul and Roman Soldiers*. [No. R4,527]

For Sale.—Old Samples, Mary Smith and Sophia Smith. [No. R4,528]

For Sale.—Oil Painting. Subject, *Dead Game*, 30 in. by 25 in., signed W. Verelst, 1750. On view, London. [No. R4,529]

Wanted.—Mediaeval Nottingham Alabaster Panels. Good prices. [No. R4,530]

For Sale.—Beautifully Inlaid Ostrich's Egg. [No. R4,531]

For Sale.—Old Spode Dessert Service, £30. Also few pieces of Old Dresden. [No. R4,532]

Wanted.—Relics, Miniatures, Books. Portraits of Huguenot families, Rambaut, Rambaud, Hautenville, de la Roche, Rochefoucauld. [No. R4,533]

Mezzotint, "Young Waltonians," by Lucas, after Constable. Open letter proof. What offers? [No. R4,534]

Le Blond Colour-Prints.—Twelve for 13s. [No. R4,535]

Handsome Sheraton Spinet, mahogany, satinwood, and beautiful marquetry, 7 guineas. Spinning Wheel, 30s. [No. R4,536]

Genuine Old French Harp, Louis XVI. style.—Seen by appointment, London. Offers. [No. R4,537]

Old Jacobean Carved Oak Buffet, £40. Photo sent. [No. R4,538]

Cloisonné Incense Burner, 5½ in.—King Fai period, £7. [No. R4,539]

For Sale in London.—Oil Painting, signed W. Vandervelde. Others attributed to Rembrandt, Ostade, Weenix, Turner. [No. R4,540]

Offer wanted for Oil Painting, "Conway Castle," J. M. W. Turner, with letter by John Ruskin, expressing his opinion on the authenticity of the picture. 72 inches wide by 42 inches high. Inspection by appointment. South of London. [No. R4,541]

Twenty-six Volumes in thirteen Books, half morocco, THE CONNOISSEUR MAGAZINE from commencement. Offer. [No. R4,542]

Wanted.—"Auction Sale Prices," No. 55, in good condition. [No. R4,543]

For Sale.—Two very fine Pictures by Chardin, signed and dated 1730. Photos will be sent on request. [No. R4,544]

"History of English Furniture," by Percy Macquoid, unbound, perfect condition. Complete, twenty parts. Published £7 10s. net. [No. R4,545]

Set Six Genuine Old Chippendale Mahogany Chairs. For sale. [No. R4,546]

Fine Antique Chippendale Table, £14 14s. Rare Antique Settee. [No. R4,547]

Guaranteed Antique Stuart Chairs and Stool. For sale. [No. R4,548]

Fine Old Bowfront Sheraton Sideboard, taper legs, £21. Old Chippendale Dining Table, claw and ball foot, £13. [No. R4,549]

Genuine Old Chippendale Bureau Bookcase, fine diamond glass doors, £32 (lowest). [No. R4,550]

Lady wishes to realize on her magnificent genuine Old Pearl Necklace £65. [No. R4,551]

Old Jacobean Oak Dresser, £12 10s. Old gate-legged Cromwell Table, £3 15s. [No. R4,552]

Continued on Page XXXIV.

ANTIQUE FURNITURE

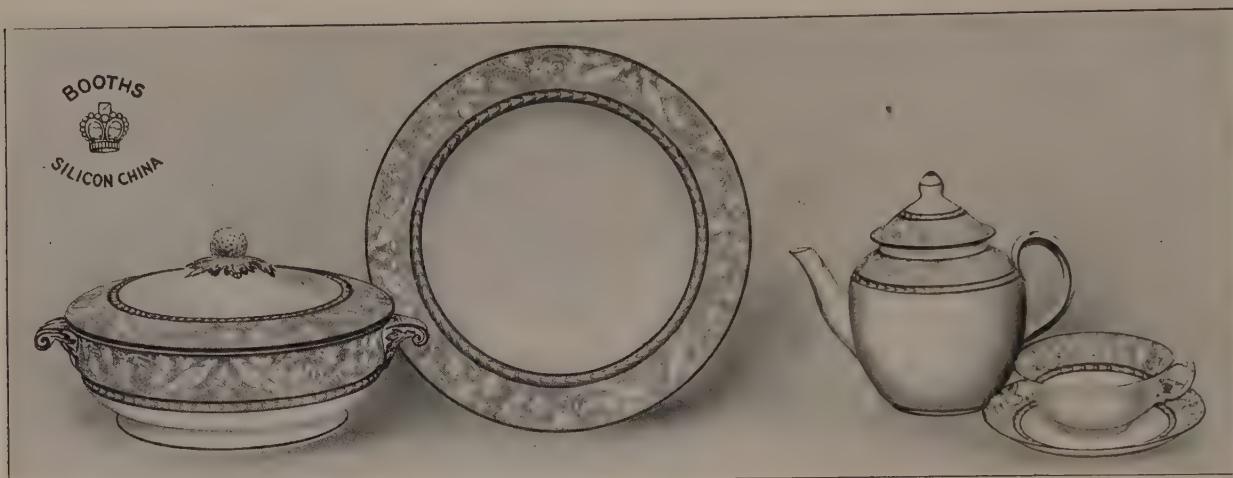


Old Oak Panelling	- - -	per foot,	2/6
Antique Oak Grandfather's Clock	- - -	£8	
Antique Extending Refectory Table	- - -	£16	
Stuart Chairs, from	- - -	each,	£3 10

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The Connoisseur REGISTER

*Continued from
Page XXXII.*

An Old Sheraton Bookcase, beautiful feather mahogany and inlaid; geometrical sashed doors; a fine example, 11 ft. wide. [No. R4,553]

Coronation Number of the "Sun," June, 1838, printed in gold; photo and full account Queen Victoria's Coronation. Offers. [No. R4,554]

For Sale.—A Jacobean Oak 8-foot oblong Refectory Table, carved frieze and centre pendant carved initials, on four stout supports and tied frame. Can be seen by appointment or photograph sent. [No. R4,555]

For Sale.—Fine specimens Ancient Peruvian Pottery. [No. R4,556]

Wanted.—Fine Old Colour-Prints; also dated Pottery. [No. R4,557]

For Sale.—"Alma" and "Inkerman," by R. Caton Woodville. Signed artist's proofs. [No. R4,558]

Wanted.—Queen Anne Miniature Bureau Bookcase, not wider than 30 inches. [No. R4,559]

Zuccarelli Landscape.—For sale. What offers? [No. R4,560]

For Sale.—Sheraton Grandfather Clock; also Bureau Bookcase, very fine. [No. R4,561]

Two choice English Delft Dishes, 14 in. dia. For sale. [No. R4,562]

Silver-gilt Rosewater Dish, exquisitely embossed with figures, flowers and fruit. Date about 1665. [No. R4,563]

Old pierced Silver Mustard Pot, 1771. [No. R4,564]

New Hall Dessert Service. Marked. £8 8s. od. [No. R4,564a]

Vandyck Equestrian Portrait of the Marchese di Brignole Sala, 19 in. by 17 in. Carved frame. For sale. [No. R4,565]

"Art Journal," bound, 1864. Offers. *Art Amateur*, 2 vols., 1882-3; editor, Montague Marks, New York. Offers. [No. R4,566]

"The Sun," Coronation 2nd Edition of Thursday evening, June 28th, 1830, printed in gold. Price 1s. Worn where folded. Offers. [No. R4,567]

"Mappa Mundi," 1869; editor, Havergal. Offers. "Cruikshankiana," 81 plates on 68, published Lumley. Offers. Map, framed, London and Westminster, in *Elizabeth's Reign*, published Wallis, 1780. [No. R4,568]

Mineralogy.—Garnets, uncut, $\frac{1}{4}$ -lb., from South Africa. £4. [No. R4,569]

Wanted.—Old Chamber Organ, carved or painted. [No. R4,570]

Wardrobe.—Gentleman's dwarf Sheraton Wardrobe, for sale, in good condition. [No. R4,571]

Old Inlaid Bow-fronted Chippendale Drawers; Old Mahogany Bureau; Rare Cut Glass; Mahogany Candle Table, 30s. [No. R4,572]

For Sale.—Autograph Letters and Documents, English and Foreign. For sale. No Dealers. [No. R4,573]

For Sale.—Rockingham, Derby, Spode, etc. Marked pieces. Approval. [No. R4,574]

Grandfather Clock, fine Inlaid Sheraton Case, £21; also beautiful Sheraton drop-leaf Table, £10 10s. [No. R4,575]

For Sale.—Chippendale Mahogany Bookcase or China Cabinet, size 8 ft. 3 in. by 4 ft. 3 in., pear-drop and dental cornice; top fitted with fine light lattice-work doors; bottom fitted secretaire and three other drawers, with beautiful original handles. [No. R4,576]

Continued on Page XXXVI.

"Teach without noise or words—without confusion of opinions—without the arrogance of honour—without the assault of argument."

MEDICAL PHILOSOPHY - WISDOM FOR THE SPRING

The following, compiled from a Work of an eminent Pathologist.—Now our bodies are like houses in more than one respect, and it is usually found that although each house may be dusted out once a day, there is a regular cleaning up with extra sweeping once a week; and in addition to this there is a SPRING CLEANING of the whole house. Dinner Pills and stimulating diet are like the daily dusting, and while they may answer for some persons, others find that they require additional assistance. and if this be not given to them by means of a cholaogue purgative, they have unpleasant reminders by getting violent migraine with bilious vomiting, and generally they are obliged to fast for at least one day during the continuance of the headache.



G. B. Cipriani, Fecit.

SPRING.

Engd. by F. Bartolozzi.

"The sweet scented buds all around us are swelling, There are songs in the stream, there is health in the gale."

All the functions of the nervous system at this VERNAL SEASON of the year have a period of maximum activity.

"A thorough house cleaning of the alimentary canal, together with proper stimulation of the skin and kidneys, and an intelligent regulation of diet, are our most important measures in the treatment of the nervous system."—Hutchinson.

"All disease is the same in all parts of the body. Its cause, morbid humour, which obstructs the circulation of the blood and the electricity or motive power of the brain. Its source, Indigestion and Constipation, or the Putrefaction arising therefrom."—W. Russell.

"Recent researches have led to the establishment of the fact, to the satisfaction of the medical profession of the whole civilised world, that the chief cause of the infirmities of old age, as well as of a large proportion of the diseases of adult life, is the process known as 'Auto-Intoxication, or self-poisoning.'

"This poisoning of our own bodies is due to putrefaction taking place in the large intestine, which in turn is the result of decomposition of food material set up by germs, or microbes, which infest the bowel, and which flourish most where bowel cleanliness least obtains."

"The dual problem therefore of maintaining health and postponing the evils of old age resolves itself into the question as to how intestinal putrefaction may be averted, or prevented, or in other words, how the bowel may be kept clean."—Charles Reinhardt, M.D.

There is no simpler, safer, or more agreeable remedy which will, by natural means, get rid of dangerous waste matter, without depressing the spirits or lowering the vitality, than

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The Connoisseur REGISTER *Continued from Page XXXIV.*

Napoleon III. Brilliant Ring and Pedigree. [No. R4,577]

Antiques. — **Young Man** desires situation in London or Provincial Establishment. Four years' good general experience. [No. R4,578]

For Sale. — **Two interesting Queen Anne (early) Single Chairs**, very high splat hooped backs; English Spinning-Wheel; English Spider-leg Table; Portrait of Lady, considered good example, Lely. London. [No. R4,579]

"The Connoisseur Magazine," complete to date; perfect condition. Offers beyond £4. [No. R4,580]

For Sale. — **Oak Queen Anne Three-back Settee**, also Sundial on stone pedestal and base. Photos and full particulars apply. [No. R4,581]

Magnificent Old Chippendale Bracket Clock, with original chimes on six bells. Photo. [No. R4,582]

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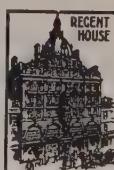
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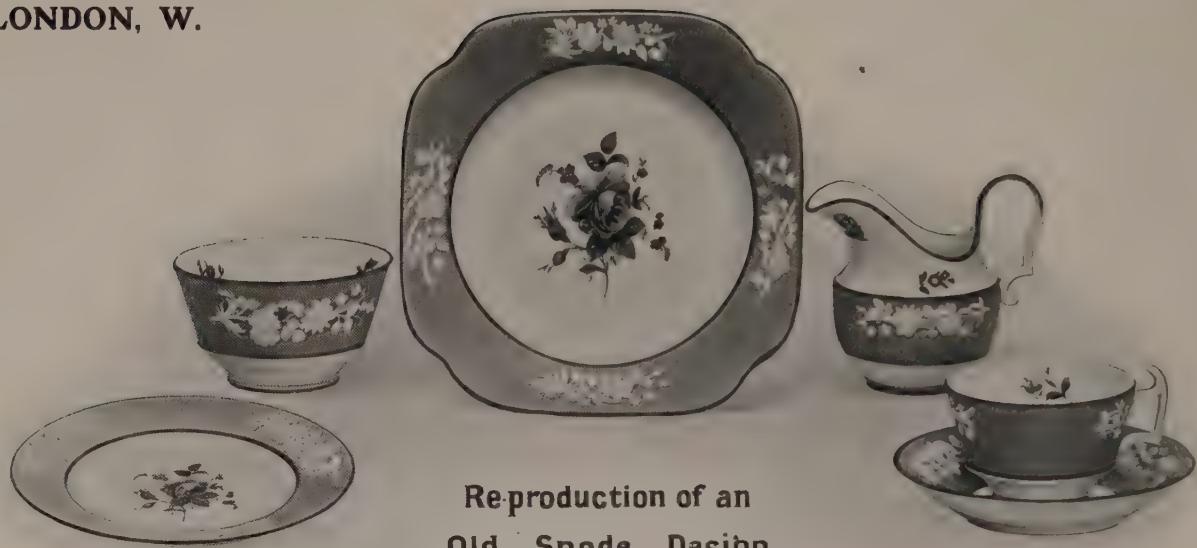
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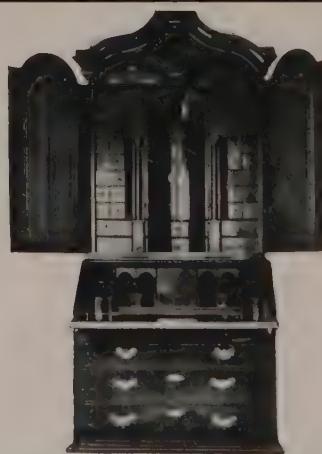


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XLIX.

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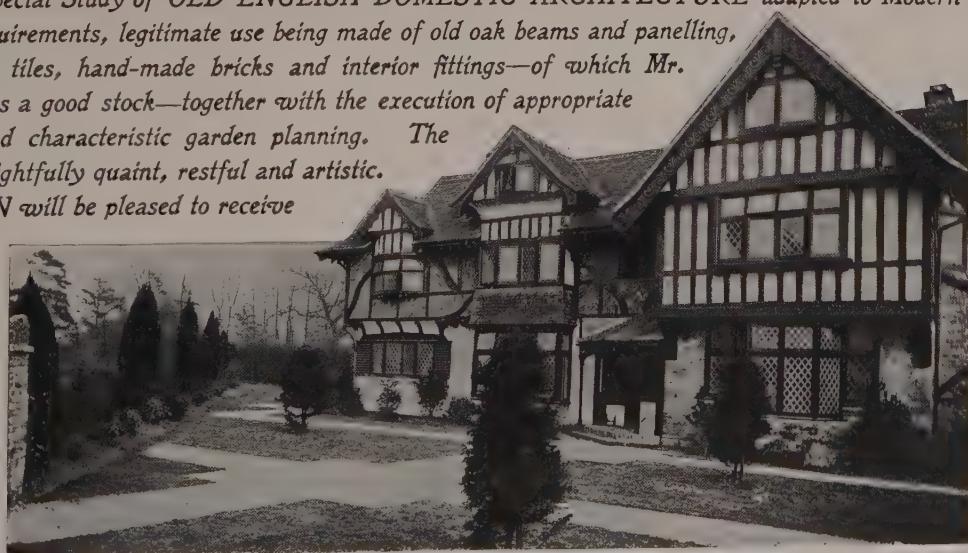


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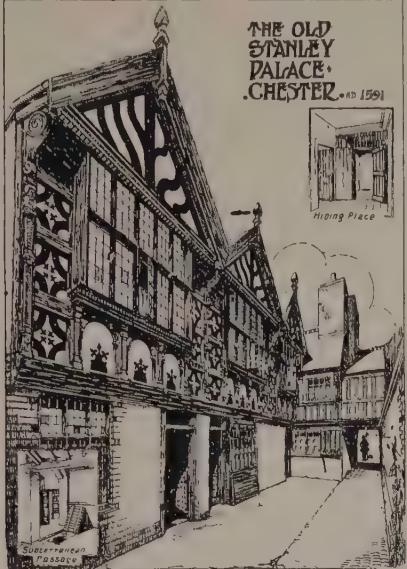
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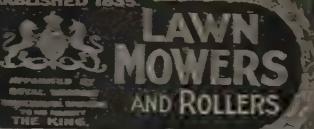
The Connoisseur, June, 1911.



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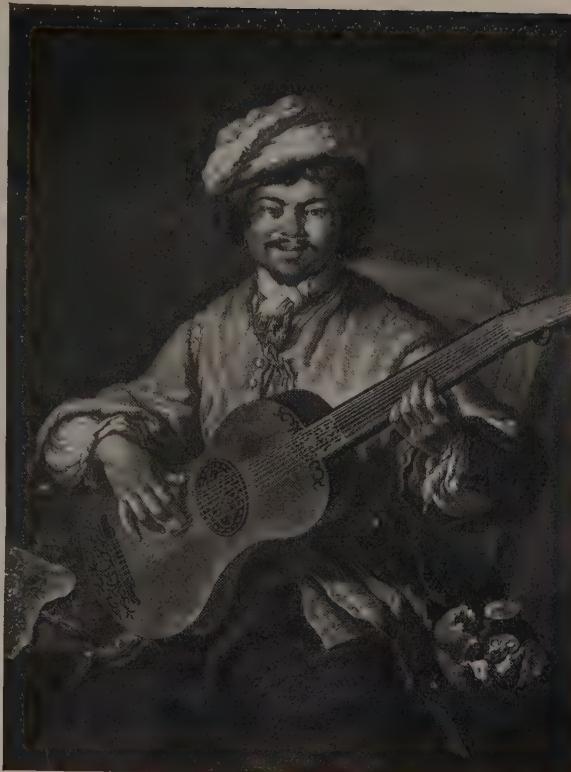
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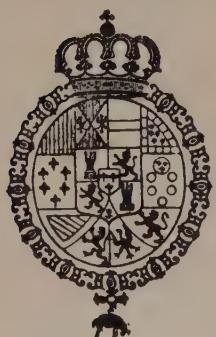
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Pictures

The Works of Deceased British Painters at the International Exhibition at Rome, 1911

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THE array of examples by the deceased masters of the British School at the great International Exhibition in Rome affords a survey of a lengthened period from the time of Hogarth to the year 1910. Had those gentlemen of the Executive Committee,

in whose control lay this section of the exhibition, secured all they most desired to express the developments, from time to time, of British art comprehended in this period, the display would have been eminent and remarkable indeed; but as it is, as it stands



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before us now, the expression of what the British Isles have done, the place they have held, and still hold, in the realm of art, is very adequately and very beautifully evidenced.

The difficulty of securing the loan of works to an exhibition so distant from London is great; but the feeling of patriotism and public spirit on the part of the owners and persuasion on the part of certain

see them here, far from the distant northern isles—isles which were the home of barbarism when the city in which they now are was in the full flush of its wondrous accomplishments in the lofty walk of sculpture. Not for 2,000 years did the "sensitive plant" of art find root on our shores; and now in this year, 1911, it ventures to give expression to itself in the centre which throbs with the glories of



HENRY VI. DURING THE BATTLE OF TOWTON

BY W. DYCE, R.A.

members of the committee have been effective, and the result must be pronounced excellent.

The eighteenth century art in England had its distinctive charm, firstly in the human, most serviceable and insistent art of Hogarth, and then in the poetic feeling imparted to landscape by that at present underrated painter Richard Wilson. Then came the originality and grace in portraiture assumed at the hands of Reynolds, Gainsborough, and Romney. While other names congregate round these—stars of lesser magnitude—it is to these three the mind inevitably flies when British art of the eighteenth century is talked of, and it is with a feeling of satisfaction that we find them in the Rome Exhibition holding their own, dominant and superlative in certain instances, lights to which the eye of the student of the British school will ever be directed. It is strange to

the antique, and which claims as its very own Michael Angelo and Raphael.

To return, in Hogarth we encounter a fine example—indeed, one of his finest, and, being so, naturally enough the possession of Mr. Pierpont Morgan—*The Lady's Last Stake*. Zoffany follows in an important conversation piece in excellent preservation belonging to the Marquis of Bristol, and that admirable work of *Charles Townley Among his Marbles*, lent by Lord O'Hagan. Then comes the advent in the third and fourth decades of the great trio—Reynolds, Gainsborough, and Romney—and one notices in passing how at precisely the same period in the following century another great trio appeared in our midst in the three pre-Raphaelites, Millais, Rossetti, and Holman Hunt.

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the three male portraits, more particularly that of Dr. William Pearce, lent by Mrs. Fleischmann, known in his time as the "well-natured Pearce," are all fine examples. Pearce was the painter's great friend, and this portrait was a wedding present to him. Pearce is said to have been the recipient of the last letter written by Gainsborough. The other small portrait of the painter himself was given to the Royal Academy by Gainsborough's elder daughter. Romney is present



THE SCAPEGOAT

BY W. HOLMAN HUNT

Lord Beaconsfield once said, "I will one day write a romance with this picture as the central scene."

Of Reynolds we see once again the pretty *Kitty Fisher* (Lord Crewe's), and a half-length of *Anne Dashwood, afterwards Countess of Galloway*, lent by Captain Courtenay Stewart, R.N. The smaller kit-cat painted in Reynolds's richest time (1784) of *Mary Palmer, Marchioness of Thomond*, recalls much which attaches itself to the painter himself. She was his niece, and the picture came to its present possessor (Sir Carl Meyer) from the Gwatkin family, in whose existing home in Wiltshire many objects associated with the painter personally are still reverently preserved—his studio, chest and palette, paint-brushes and sketch-books, and even the dinner plates, which were in his daily use. Of the works of Gainsborough there is lacking one of those sublime impersonations of womankind with which his dexterous hand was wont to deal with so effectively in point of grace; but

in his full-length of *Mrs. Scott Jackson, afterwards Lady Broughton*, from the collection of Mr. Pierpont Morgan, and in the charming group of *Mrs. Clay and her Child* belonging to Mrs. Fleischmann. There also appears again the cleverly caught beauty of *Lady Hamilton as "Euphrosyne"*, little more than a sketch, limned instanter as the lovely thing, suddenly turning as it were with an upward sidelong glance, must have been seized and transfixed to canvas by the perceptive eye and unfaltering hand to become one of the sweetest impersonations of this idol of the painter. Romney's clever facility with the brush is displayed to perfection here. An hour probably sufficed for it all, and one can never lament that it was taken no further. Long in the possession of Mr. Jeffrey Whitehead at Chislehurst, it passed some twelve years ago to its present owner, Mr. Harland Peck.

With *The MacNab or Sinclair of Ulster*, the twelfth and last laird of MacNab, Raeburn is seen



JOLI COEUR

BY D. G. ROSSETTI

superbly. No one would wish his original method and vigorous handling to be better displayed. Sir Thomas Lawrence said it was "the best representation of a human being he had ever seen," and it presents to us the very ideal of a Highland Chief. Hoppner is shown in three examples: *The Fifth Lord Darnley as a Boy*, a lovely *Portrait of a Girl* belonging to Mrs. Holt, and in the quite sparkling *Mrs. Williams*, lent by Mrs. Fleischmann, an excellent mezzotint of which by Arthur Hewlett was recently published.

Allan Ramsay, Opie, Ibbetson, and Crome are each seen in carefully selected examples; and of George Morland, *The Benevolent Sportsman* is sent by Mr. Joseph Beecham. It exhibits all of which the painter was most capable in dealing with a rustic subject of this character, and is rightly regarded as one of the masterpieces of his art.

The beautiful *Countess of Bathurst*, by Lawrence, lent by Earl Bathurst, has been rarely seen at

exhibitions even in England, and is sure to prove an attractive work, displaying as it does his individual sense of grace with a delicacy of feeling and sensitiveness of handling which marked his earlier work. The two great English landscape painters, Constable and Turner, are represented, the former in two, the latter in four works. All of Turner's belong to his later period, the earliest (1830) is *The Sun Rising in Mist*, and six years later saw the opalescent *Mercury and Argus*, which Lord Strathcona has kindly lent. Turner's third visit to Italy had taken place in 1828, and following this came those visions of aerial splendour, brilliancy and lighting, colour and poetic effect, out of which rose pictures such as this and *The State Procession in Venice of Bellini's Pictures*, a blaze of brilliant hues, vibrating, as it seems, to the movement and vitality which abound.

Very effective in the display is the *Salisbury Cathedral* of Constable lent by Mr. Beecham, a tender

Works of Deceased British Painters

rendering of the notable edifice, which for long formed part of the well-known collection of the late Mr. Stephen Holland.

David Cox and Cotman figure in important examples, and we see two of the very best of Wilkie's — *The Village Politician* (Lord Mansfield's), and *The Rent Day* (Mr. George J. Chapman's). Both are as fine as his other celebrated works of this character, and abound in interesting incident. Nasmyth, Etty, Collins, and the Scottish painter Geddes follow in

Dyce, J. F. Lewis, Sandys, Simeon Solomon, Spencer Stanhope, and John Brett in his exquisite *Val d'Aosta*.

Of the pastoral painters George Mason, in his *Crossing the Moor*, shows one of his small achievements which possesses, nevertheless, the elements of a great picture. Fred Walker's *Sunny Thames* has the additional interest of having been left unfinished, and brought to its present aspect of completeness by Mr. J. W. North. With these two men may be grouped Cecil Lawson, whose *Marshlands* is one of



LOVE AMONG THE RUINS

BY SIR EDWIN BURNE-JONES

BY PERMISSION OF FREDK. HOLLYER

order of date, and then, coming to more recent times, we encounter Clarkson Stanfield in his *St. Michael's Mount* (Mrs. W. H. Burns's), a work formerly in the collection of the first Lord Cheylesmore, and of a vigour difficult to realise as having been possessed by this painter. Of his period, too, were Stark and Vincent, Linnell, Pyne, Holland, Bonington, Horatio McCulloch, Bough, Docherty, Fraser, and Landseer, all of whom are strongly in evidence, the last-named by the famous *Ptarmigan Hill*, lent by Mr. Lockett Agnew.

To the pre-Raphaelites an entire wall has been given, and it forms a feature of the British display. It is not possible in this brief notice to do more than mention the names of the painters, and nearly every work shown is a familiar one. Millais, Rossetti, Madox Brown, and Holman Hunt are seen with entirely adequate effect; as are also Burne-Jones,

his most powerful and earnest interpretations of landscape.

The three portraits by Watts, viz., *Tennyson*, *Walter Crane*, and *Lady Lytton*, will command serious attention, and the two poetic works, *Orpheus and Eurydice* and *Love and Death*, small versions of the great originals, are very welcome in the exhibition.

Leighton, who worked so much in Rome in the youth of his career, is well seen in three examples—the passionate *Return of Persephone*, *Summer Moon*, belonging to Mrs. Alfred Morrison, and *John Walker*, a country lad in smock frock and with ruddy cheeks, painted in the artist's usual refined and finished manner. This last is graciously contributed by H.M. King George V.

Pettie and Orchardson are names which used at one time to be heard together; but the last-named



SUMMER MOON

BY LORD LEIGHTON, P.R.A.

far outdistanced his friend and comrade in popular favour. He reached, perhaps, the height of his achievement in the work now shown, *The Young Duke* (Mrs. Coutts Michie's).

—J. C. Hook and Henry Moore represent marine painting, and portraiture is seen chiefly in Frank Holl and Millais. The former's *Duke of Cleveland* is without much doubt his finest achievement in portraiture, and the latter's *Earl of Beaconsfield* is a work of peculiar interest. The great statesman always addressed Millais as "My dear Apelles," and only gave him two sittings for this work. He was in broken health, and failing fast, and the sorrowful features, suggestive of long endured pain, was the only part to which the painter had diligently applied himself; the rest of the canvas was brought to its present finish

after the statesman's death at Queen Victoria's desire, and exhibited at the Royal Academy on a screen, the annual exhibition of 1881 having been already arranged.

To come quite up to date, C. W. Furse, Robert Brough, E. J. Gregory, McTaggart, and John M. Swan are strongly in evidence, the last-named by that most poetical and beautiful piece of idealism and technique, *Fortune and the Boy*, lent by Mr. W. S. Marchant.

By this rapid glance at its main features, it will be seen that the British section, ranging over a long period, has sufficiently occupied the attention of those in authority to constitute it at this great international gathering a thorough and convincing representation of the career of this country in relation to art.





Nailsea Glass

By H. St. George Gray

"The good name of a man is like a Venice glass, which one drop of poison will break; or like a sheet of paper, which one drop of ink will defile."—*Ward's Diary*.

GLASS-MAKING is a thing of the past in Somerset. The industry, however, flourished for some eighty-five years at Nailsea, the works being finally closed in 1873. This home of Somerset glass is 100 feet above sea level, and is situated in the north of the county, nine miles west-south-west of Bristol, and four and a half miles east-south-east of Clevedon. The works covered an area of just over five acres, excluding the cottage property adjoining. The specimens here figured represent not only some of the rarer forms and qualities of Nailsea glass, but also several which are comparatively common. Many pieces doubtless find their way into the cabinets of collectors non-resident in the south-western counties, and it often occurs that when local products are collected in districts far distant from the source of manufacture they are not easily identified. Nailsea being practically in the Bristol district, its productions doubtless have been usually classed as "old Bristol glass," which accounts for the fact that so little has been placed on record having exclusive reference to Nailsea.

The writer has taken all the illustrations for this article from the

Nailsea glass belonging to Mrs. C. E. Challicom, of Scarthingwell, Clevedon, whose collection has a wide reputation extending far beyond the bounds of the county. Mrs. Challicom is not a glass collector of long standing; but has recently been so assiduous in the pursuit that she now owns about two hundred pieces, many of which have been obtained in the parish of Nailsea and the neighbouring villages. In many cases the pieces have been handed down in families from grandfather to son, and from son to grandson, and she has been careful to preserve such records whenever practicable. She very kindly allows interested collectors and other visitors to see her treasures by appointment.

Previously to Mrs. Challicom becoming interested in this pursuit, the largest collection of Nailsea glass was to be seen in the Bristol Museum and Art Gallery, which consists of a representative and fine series, and the writer is indebted to that institution for some of the undermentioned information extracted from labels accompanying the specimens. There are smaller collections in private hands in Somerset, and a few pieces in Taunton Castle Museum. The S. G. Hewlett collection of glass in Brighton Museum includes several specimens of Nailsea glass, including



NO. I.—LARGE "CONE," NAILSEA GLASS WORKS
DEMOLISHED 1905

The Connoisseur

flasks, a porringer, bells, a wand, jugs, and two "pipes."

In collecting there is always a certain amount of rivalry. Forgeries, perhaps, make collecting more exciting, and, of course, add considerably to its complications. Fabrications of Nailsea glass (sometimes excellent imitations), specially prepared for the unwary collector, are already in the market. Some of the most flagrant imitations offered for sale (perhaps more in the neighbourhood of Bristol than elsewhere) are copies of the splashed Nailsea glass, especially those pieces in the form of long-necked bottles. An effective imitation of age and wear is obtained by the application of acids.

Even Mrs. Challicom can never hope to make a complete collection of glass vessels, utensils, and ornaments from the Nailsea works; but she has had some unmistakable triumphs. Many pieces of this glass cannot be prized for their beauty, but only for their relative scarcity and characteristic style; and a large collection of the kind, of course, brings many objects together which are estranged from their proper use and environment.

Except at Bristol there was never much glass-making carried on in the south-western counties; but there were glaziers and glass-wrights in Gloucester as far back as the thirteenth century. By the end of the sixteenth century it was reported that "in Gloucestershire, one Hoe, a Frenchman, hath built a glass-house and furnace, and doth make great quantities of glasses." He was condemned in the order issued by the magistrates in 1598 to put down the manufacture of drinking-glasses, for which a patent had been granted to Sir Jerome Bowes. Certain landowners in Kent appear to have had glass-houses at the end of the sixteenth century.*

Stow says that Venetian glass-blowers first came to London in Elizabeth's time. In the beginning of the seventeenth century another party of Venetians were established at Lambeth as glass-blowers.

Mention of a local glass-grinder occurs in 1683 at Bristol, when a man was admitted a freeman on his undertaking to take a city schoolboy as an apprentice without the usual premium of £7. The first glass-maker does not appear on the roll till 1690. At that date glass windows to shops were a novelty, and they were never seen in the houses of the poor.†

Latimer says that the history of the rise and progress of glass-making in Bristol seems to be lost. From an official return among the State Papers, showing the produce of the duty on glass for the

year 1695-6, it would appear that the city was one of the chief centres of the industry. The gross receipts of the duty were £17,642; but a "draw-back" was allowed on the glass exported, and this deduction amounted to £2,976 at Bristol, £1,020 at Newcastle, and £840 at London.

The first Bristol will to mention table-glass is of the date 1715. On the occasion of Queen Anne visiting Bristol in 1702, we read that the Corporation's dinner to the Queen cost a large sum, including £6 14s. od. for glasses.

In 1728, "A fiscal interference with the glass trade, exciting much local irritation, was resolved upon by the Government during the session. With the object of preventing smuggling, the importation of wine in bottles and small casks was absolutely prohibited. The Bristol glass-makers petitioned against the proposal, asserting that many thousand persons were employed in making bottles for exportation, which were re-imported filled with wine, and that the stoppage of the business would cause the entire destruction of the bottle trade; but the protest was ineffectual."*

In September, 1754, the Bristol Corporation was called upon to pay £4 16s. od. for "a glass put into Mr. Alderman Laroche's coach, in the place of one broken at the gaol delivery." Glass evidently at that time was very costly.

Evans recorded, under December 27th, 1761, that the Duke of York visited the Bristol glass-houses, and that at the time the black bottle, flint-glass, and plate-glass manufacturers occupied fifteen large houses—some being confined to bottle-making.†

By 1794, however, "glass bottles were already a flourishing manufacture, occasioned by the demand for the export of Bristol waters, beer, cider, and perry." On August 22nd, 1789, Wadham, Ricketts and Co. opened "the Phoenix flint-glass works, without Temple Gate (late the Phoenix Inn),‡ a place which was subsequently converted into a bottle manufactory." § In 1797 there were fourteen glass-works in operation at Bristol.||

Matthews (1828) says that in Bristol there were "twelve glass houses which might be visited by presenting a small gratuity to the workmen, who living in hot climates were very glad of some suction to moisten their clay." By 1828 flint-glass was being made at Bristol.

* Latimer's *Annals of Bristol*.

† Evans's *History of Bristol*, 1824.

‡ These works were built in 1785.

§ These works still exist, the industry being carried on by Powell & Ricketts.

|| Latimer's *Annals of Bristol*.

* *The Antiquary*, vol. xli., p. 127.

† Latimer's *Annals of Bristol*.

Nailsea Glass

The Nailsea Glass Works were opened in 1788 by John Robert Lucas (married 1781), son of Robert Lucas, a glass bottle manufacturer of Bristol, who died in 1775. John previously had works at Wick, near Bristol. In 1793, the firm of Lucas, Chance, Homer & Coathupe was established at Nailsea (the partners being J. R. Lucas, William Chance, Edward Homer, and William Coathupe). In 1807, when the partnership was renewed, the firm possessed a capital of £60,000, and owned in addition to the Crown Glass Works at Nailsea, some glass houses at Stanton Drew (Somerset), and probably at Wick, with an office and warehouse in Nicholas Street, Bristol. In 1810, Robert Lucas Chance, son of William Chance, had shares in the business, and managed the Nailsea works. In 1812 he introduced John Hartley, of Dumbarton, then the leading expert in glass manufacturing in the country. R. L. Chance left Nailsea for London in 1815, and sold his shares shortly afterwards. In 1821, on the expiry of the renewed partnership of 1807, W. Chance sold his shares, and E. Homer part of his, to William Coathupe, and James Edward Homer, a son of E. Homer, was taken into partnership, the firm then trading as Lucas, Coathupe & Homer. In 1827, R. L. Chance induced Hartley to leave Nailsea, and join him in a glass works which he had bought in 1824, at Spon Lane, about five miles west of Birmingham. Hartley died in 1833, his place being taken by his sons, when the firm became "Chances & Hartleys"; but the latter retired to Sunderland in 1836,



No. III.—PINK AND WHITE
PLAITED GLASS
SCALE ABOUT ONE-THIRD



No. IV.—NAILSEA GLASS PIPES

thus bringing about the establishment of the well-known firm of Chance Bros. & Co.

To return to the Nailsea works, Edward Homer died in 1825, and John Robert Lucas, the founder, in 1828. The executors of the latter on behalf of his grandsons—John Rodbard Bean and Henry Lucas Bean, to whom he left his shares—formed, in 1835, a partnership with three Coathupes, J. E. Homer, and Thomas Cliffe, for nine years, *i.e.*, until H. L. Bean should come of age, under the style of Lucas, Coathupes, Homer & Cliffe. In 1844, on the termination of the agreement, the partners of the new firm of Coathupe & Co. were Charles Thornton Coathupe, Oliver Coathupe (who managed the Bristol office), J. Rodbard Bean (afterwards Rodbard), H. L. Bean and J. E. Homer; the latter retiring in 1846, and dying in 1856.* C. T. Coathupe retired in 1848, when Oliver Coathupe removed from Bristol to Nailsea to manage the works. In 1854, Richard Hadlen became interested for a few months, and in 1855 Oliver Coathupe sold his rights to Isaac White, who owned a mine at Nailsea. In 1857 John Rodbard disposed of his share to his brother, H. L. Bean, by whom, in conjunction with White, the works were leased to Samuel Bowen,† glass manufacturer of West Bromwich, and John Powis of London, in 1862, who made "patent undulating glass." "Brilliant cut

* One of the chief bottle factories at Birmingham at the present day is that of James F. Homer & Sons, Cecil Street.

† Bowen's "new" offices still stand.

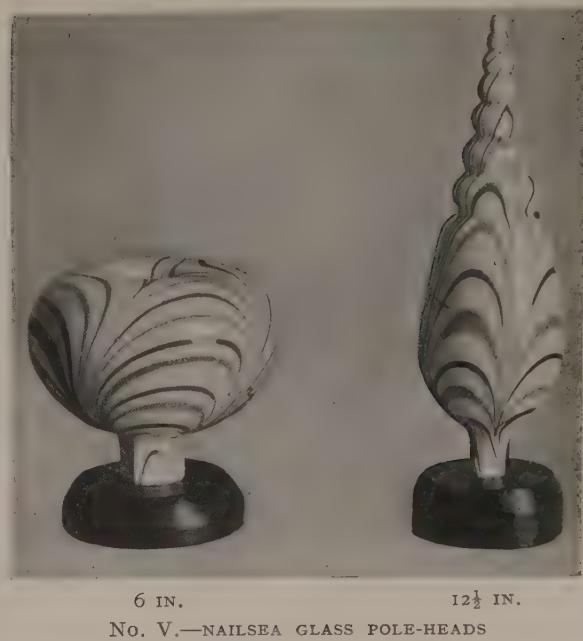
glass" was also made by Bowen, and before his time too.

In 1869 the freehold was sold to the Hartleys of Sunderland, and Bowen becoming bankrupt just afterwards, the Hartleys sold the works in 1870 to Chance Bros. & Co.,* of Smethwick, near Birmingham (now a limited company), who carried it on till May, 1873, when it was finally closed.

The writer recently had the advantage of interviewing William Stonier (now deceased), of Walton, Clevedon, who was apprenticed at Birmingham, and came to Nailsea when the glass-works were taken over by the Chances. With Stonier many men came from Birmingham, chiefly glass-blowers and "flatteners," the unskilled labourers being Somerset men. It is stated that this firm employed from 200 to 250 hands at Nailsea—sometimes more—and some of the blowers of heavy glass earned from £6 to £8 a week.

Chance & Co. did not buy the Nailsea works as a good speculation, but to keep other workers out. They manufactured only sheet and rolled plate glass, of which they kept a large stock ; some of it was sent by water to Ireland, Scotland, and Bristol. Conflicting statements are made as to the reasons why Chance & Co. closed the Nailsea works. It has been stated in print that the quality of the coal obtained at that time was so poor that it did not give sufficient heat for glass-making. Others report that the machinery became worn out, and that some of it fell into adjacent holes. Others, again, say that some of the buildings collapsed, and the firm suffered considerably from the endless expenditure in keeping the works in repair. The glass is said, too, to have been of poor quality in the seventies. But the true reason is probably summed up in the words, "The works did not pay."

According to Stonier, Chance & Co.'s outlay on



6 IN.
12 1/2 IN.
No. V.—NAILSEA GLASS POLE-HEADS

taking over the dilapidated works is said to have been between £30,000 and £40,000. After the works had been closed for several years, Samuel Davis, of the "Royal Oak Inn," Nailsea, at the sale held on July 25th, 1889,* bought the works and offices,† with about 410 feet frontage to the main road from Nailsea to Bristol, on the condition that the glass-making ceased at the Nailsea works (although no objection was made to bottle-making). Some of the machinery went

back to Birmingham. A double cottage on the north side of the works was, previously to 1907, a public-house known as the "Glass-Makers' Arms." A large building, formerly used for two French kilns, adjoining the "Royal Oak Inn" and the old gas works and gas retort, has now been converted into the Nailsea rifle range. All the other buildings, including the annealing sheds, cones, furnaces, kilns, retorts, cutting-rooms, carpenters' shops, ware-rooms, offices, stables, cart-sheds, and yards, are in a ruinous condition ; but the ever-increasing growth of ivy and blackberry bushes now lends an almost picturesque aspect to the scene. Mr. S. Davis died on February 9th, 1905, and those portions of the works which he owned at the time of his death were again offered for sale by auction on June 15th, 1905.

The glass works were distinguished by "cones," in the centre of which was the furnace resting on arches, where a relay of glass vessels was prepared for the furnace. Two of these "cones" are still standing ; but the largest at the west end (No. i.)‡ was demolished by means of dynamite in 1905 for the purpose of obtaining bricks (few of which were afterwards sold).

In Mrs. Challicom's collection there are several masses of bright transparent green glass, and no doubt other kinds can still be collected among the *débris* of the works. As Mr. W. Turner has pointed

* An Indenture dated May 19th, 1870, was made between James Hartley and John James Kayll of the first part, John Hartley, Thomas Blenkinsop Hartley, and Hartley Perks Kayll of the second part, and James Timmins Chance, Robert Lucas Chance, Edward Chance, John Homer Chance, and Henry Chance of the third part.

† Sale conducted by Alexander, Daniel, Selfe & Co., Corn Street, Bristol.

‡ It is stated that Davis only paid £1,200 for this property, and that afterwards he sold all the iron connected with the works for over £800.

‡ From a photograph by Mr. Tom Thatcher, June 8th, 1905.

Nailsea Glass



No. VI.—NAILSEA GLASS BALLS

DIAM., LARGE BALL, 7 IN.; SMALL BALLS, 4½ IN. EACH

out,* excavation on the spot is necessary in search of representative fragments of broken vessels to determine whether all the kinds of ornamental glass attributed to Nailsea actually have their origin on Somerset soil. Stonier informed the writer that some of the "freaks" sold as Nailsea glass were made at Bristol, Birmingham, etc., some being brought by Chance's men into Somerset, and that much of the ornamental glass was made by the workmen in their own time as *tours de force*, and sold for their own profit. At Birmingham, too, the Chances made rolling-pins and pastry- and milk-pans among other things.†

Turning to directories and other records we get the following information: In 1859 "crown and sheet glass works on a large scale" existed at Nailsea.‡ In 1866 there were at Nailsea "extensive glass works, where three hundred and fifty persons are employed."§ Several French workmen were engaged at the works as glass-blowers. In Blackie's *Gazetteer*, 1856, it is stated that "an extensive manufactory of crown

glass, numerous collieries and quarries of building and paving-stone" existed at Nailsea. In addition, the writer has been informed on good authority that there was a shoe factory, and another for sulphur, used at the glass works. The population of Nailsea

In 1801 was 1,093	In 1861 was 2,337
„ 1811 „ 1,313	„ 1871 „ 2,237
„ 1821 „ 1,678	„ 1881 „ 1,852
„ 1831 „ 2,114	„ 1891 „ 1,793
„ 1841 „ 2,550	„ 1901 „ 1,718
„ 1851 „ 2,543	

The coal-basin of Nailsea is exposed at the surface.

John Rutter (1829) records that excellent coal was to be found underneath the whole extent of Nailsea Heath, "and is worked in several places by shafts and pits varying from 50 to 70 fathoms, and in some instances has been worked underground to a distance of a quarter of a mile from the main shaft." Some of the coal seams, however, are only a few inches thick.

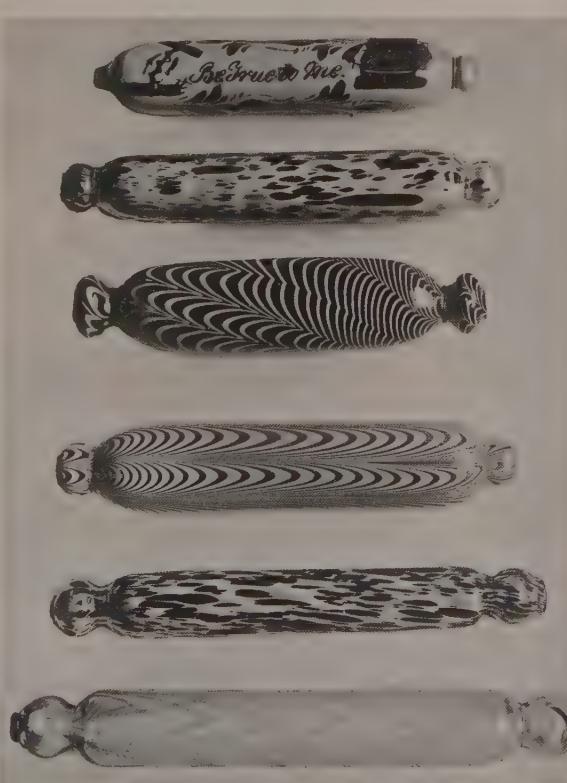
The sand used at the works occasionally came from Belgium, but generally from Wareham in Dorset. The limestone used in the form of slaked lime was quarried, for the most part, at Clevedon; but some came from Bristol.

* *The Queen*, June 15th, 1907.

† Mr. C. E. Evans, of Nailsea Court, has some clear pale green glass milk-pans nearly two feet in diameter, which were collected in Nailsea village.

‡ *Old Bristol Directory*.

§ *Kelly's Directory*.



No. VII.—NAILSEA GLASS ROLLING-PINS



No. VIII.—JUGS, ROLLING-PINS, ETC., OF NAILSEA GLASS

Manganese, carbonate of soda, etc., were also used. In the manufacture of the glass the raw materials were melted in crucibles called "glass-pots." The manufacture of these clay vessels has long formed a large business at Stourbridge; but the place of origin of those used at Nailsea has not been identified, as far as the writer is aware. Both triangular and round crucibles exhibiting a semi-fused vesicular structure, and composed of fireclay and gannister beds of the Bristol coal-field, have been found in the lake villages of Glastonbury and Meare dating from the early Iron Age (some two hundred years before Christ).

It is on record under date 1792 that the glass-house people lived in nineteen cottages in a row—mere hovels—containing nearly two hundred people, who were known as Nailsea "savages" or "heads," as they chose to style themselves. Both sexes and all ages herded together. The high buildings comprising the factories ranged before the very doors of the cottages. The inhabitants welcomed strangers who came to minister to them to "Botany Bay" or to "Little Hell," as they were in the habit of designating their little colony. Through the endeavours of Hannah and Martha Moore, philanthropists and religious teachers, these so-called "savages" became considerably tamed before the close of the eighteenth century;

but it appears probable that some of these records are somewhat exaggerated.

The wages were high when there was work to do—some families earning over £10 a week—and they were in the habit of eating and drinking like "fighting-cocks"; nevertheless, many of these people in their old age became so reduced in means that they had "to live on the parish." The story is told in Dr. W. Hardman's manuscript of a thrifty Frenchman, who, finding his wages were considerably more than he needed for his support, asked his employers to take charge of the balance, as he only wanted to spend a maximum of £1 a week, and he arranged that he should be allowed interest on his undrawn wages. Thus several years passed, when at length he requested his employers to make up his accounts, and it was found that he had £4,000 to his credit. With this sum he returned to his own country, and when last heard of was mayor or prefect of his native town, and lived in great dignity on an income that, calculated in francs, seemed very considerable.

We must now deal with the illustrations accompanying this article. The coloured frontispiece (No. ii.) represents no less than forty-six flasks, which are perhaps the most characteristic of the Nailsea ornamental glass. They display the well-known ribbon or *latticino* effects, probably produced by the



No. II.—FLASKS, MOSTLY OF "LATTICINIO" GLASS, NAILSEA

Nailsea Glass

1 (9 IN.)

2 (9½ IN.)

3 (10½ IN.)



4 (5½ IN.)

5 (5 IN.)

6 (4½ IN.)

NO. IX.—NAILSEA GLASS BOTTLES AND JUGS

French and Venetian workmen, who moved from one glass factory to another as necessity required. Many of the Frenchmen, however, permanently resided at Nailsea, and a row of cottages was built for their special colony; this block of buildings is still known as "French Rank." Many of these foreigners thought that snails were useful in chest diseases, to which glass-workers are liable, and it was a very common sight to see these workmen searching the old walls for snails. The Bristol glass-workers still eat them, and they may have learnt the habit from the Nailsea "Frenchmen."*

The *latticinio* glass generally took the form of flasks, large pipes, bells, bottles, and rolling-pins. The flasks were sometimes used, it is said, by ladies and gentlemen taking the waters at Bath; and no doubt they were brought into requisition by our grandparents for carrying wine and other liquor during the wearisome journeys of the times.

These flasks vary in height from $3\frac{1}{4}$ in. (third row) to $10\frac{1}{2}$ in., and four of them have the double neck. In the first and third rows are two specimens of the greenish-black bottle glass flecked with white. The

smaller specimen with red and blue, in the top row, was exhibited in the Great Exhibition of 1851. Nearly every colour is represented in this fine series—clear white, opaque white, pale golden brown, yellow (rare), dark red (rare), pink and salmon, greens, blues (dark and pale). In referring to colour, mention should be made of the glass kaleidoscope in Mrs. Challicom's collection, which is interesting as exhibiting specimens of the various colours of glass manufactured at Nailsea. It is $11\frac{1}{4}$ in. long, 3 in. in diameter, and was made by one Tom Bryant.

The first operation in making glass bottles and flasks is called "gathering"; a "parison" is next formed, which is put into the mould, and then blown to the required shape. On the second row, No. ii., are three specimens of these "parisons"; one, $\frac{3}{4}$ in. long, is ovoid, and consists of clear white glass streaked with milky white and ruby glass inside; the other two are almost circular, and about $1\frac{1}{2}$ in. in diameter—greenish-black glass, flecked with white and very pale opaque blue. They are said to have been called "boisters" at the Nailsea works. On the same row a charming little scent-bottle, still containing part of its sponge, is seen; height $1\frac{11}{16}$ in. It is of clear white glass with opaque spiral streaking; at the

* The snail-gatherer is well known in West Somerset. The favourite species is *Helix hortensis*.

The Connoisseur

I

2 (9½ IN.)

3



4

5

6 (6½ IN.)

7

8

No. X.—NAILSEA GLASS BOTTLES AND JUGS

bottom a small pink boss; on one face $J \times K$; and on the other 1819 in relief in blue.

No. iii. represents a piece of plaited glass, pink and white, collected in Nailsea village (scale about one-third). Spun glass for practical use was very well known to the Ancient Egyptians; but it has

long been a curiosity. It is recorded that a Frenchman in the middle of last century developed the process upon commercial lines, and died without revealing its secrets; but the process has been recently discovered in Germany. Glass thus drawn out into very thin threads is flexible, and it is possible



1 (9¾ IN.)

2 (14 IN.)

3 (10 IN.)

No. XI.—TWO NAILSEA GLASS BOTTLES AND A JUG

Nailsea Glass

1 (7½ IN.)

2 (2 IN.)

3 (11½ IN.)

4 (3¾ IN.)

5 (8½ IN.)



10 (4 IN.)

6
9 (1½ IN.)

8 (2½ IN.)

7
11 (2½ IN.)

12 (5¾ IN.)

No. XII.—GROUP OF NAILSEA GLASS

to spin and weave it into clothes; such garments would be incombustible, non-conducting, and impervious to acids. The insulating properties of the glass-wool would render it valuable as a packing where it is desirable to keep in or exclude heat.

Among the choicest specimens of Nailsea glass are the *latticinio* glass pipes, of which three examples are given in No. iv. The writer is not prepared to say that all the examples met with can be referred to Nailsea; but the two left-hand figures were collected in the neighbourhood. Mrs. Challicom's collection also includes a plain ruby specimen from Nailsea. It is difficult to determine with any degree of certainty whether they could be put to any practical use. The left-hand pipe in No. iv. is streaked with pink and opaque white, and is 20 ins. long. The middle figure is of clear white glass with a bright green rim, the *latticinio* work being in opaque white. The third figure is of clear white glass streaked with opaque white and pale pink.

Perhaps the most interesting specimens in the Challicom collection are the two objects represented in No. v., height 6 in. and 12½ in. respectively, which came from a public-house at Nailsea. These are examples of the emblems, or pole-heads, of the

old Nailsea Glass-workers' Guild, which held its meetings at the "Glass Makers' Arms" before-mentioned. Whether they were carried in procession by all the members on the annual "walking-day" is unknown; but, at any rate, they represent the *insignia* of the guild. The brass pole-heads formerly carried (and at the present day very rarely) by the village clubs of Somerset and parishes on its borders are already well known and eagerly sought after by collectors. (THE CONNOISSEUR MAGAZINE, Vol. XVII., pp. 256-262.) A few varieties in wood, and at least one each in iron and nickel-plate are known; but the glass emblems here figured are probably unique. They are of opaque white glass streaked with pink and royal blue. These objects, like the flasks and some other specimens in the collection, are mounted on dark oak removed from the old glass-works.

Very interesting also are the three hollow glass balls (No. vi.), the inner surface smeared and daubed with a variety of gaudy colours (diameter of the largest 7 in., the others 4½ in.). These were preserved in cottages for superstitious purposes—to ward off the Evil Eye.

A series of six glass rolling-pins with knobs at the end, all undoubtedly Nailsea, are given in No. vii. Flour was often kept in them, the open end being

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stopped by means of a cork; but in the days of smuggling it is said that these cylindrical vessels were used for illicit practices. The upper roller is not a striking specimen, and appears to have been painted. The scale must be gauged by the bottom figure, which is 16 in. long; this is of clear white glass waved with blue, and was made by a workman named Samuel Knight. No. 2 from the top is clear white, flecked with blue and blood-red; No. 3, clear pale green streaked with opaque white; No. 4, clear ruby, with the *latticinio* work in opaque white; and No. 5 has blue and reddish-brown flecks on clear white glass. Two other rolling-pins, without cork-holes, are represented in No. viii., the upper specimen, 14½ in. long, being engraved and bearing the inscriptions, "May the eye of the Lord watch over you," and "Mary Archer, 1843." Some of the rolling-pins met with are of doubtful age, and it is said that some of the late specimens were brought from Birmingham by Chance's men and sold in Somerset.

The other objects in No. viii. are typical specimens of the common flecked greenish-black bottle glass. The large jug, 9 in. high, is, like the similar jug of the same height in No. ix., an excellent example of opaque white and milky-blue spotting or flecking. The coarse heavy flecking on the outside vases of the top row (No. viii.) and one of the top hats (the other being plain bottle glass) is rarer than the finer flecking and is extremely effective. The streaking on the left-hand lower specimen is also among the best work of the kind. Of bottles of this character it would be difficult to find an example of better workmanship and proportions (height 9½ in.) than the middle figure of the upper row (No. ix.). Another, 9½ in., without fleckings, is represented in No. x. The pitcher (height 10½ in.), of a dirty light green colour with occasional fleckings, here represented, is a grand specimen of Nailsea glass. It was bought at Highdale Farm, in the parish of Clevedon, in 1908, and belonged to an old family named Lock, who lived at Nailsea. The mug (middle of lower row), height 5 in., is a handsome specimen of the "bottle-glass" variety, having very heavy opaque white fleckings, interspersed with patches of translucent sapphire-blue glass. A tea-poy is figured on either side of the mug; the right one (one of a pair), which has greyish-white fleckings, contains traces of candle-grease, and had no doubt been used as a candlestick. The collection of this variety of glass also includes an inkpot, 2½ in. in diameter and 2 in. high.

The oval bottle in No. x. is black, and the decanter with small circular handle of a brownish-claret shade; the other handled bottle is pale green. The small vases, it will be seen, are somewhat contorted;

all are green except the second from the right-hand side, which is of amber glass.

In No. xi. are seen a handled jug (height 9¾ in.), and two bottles (10 in. and 14 in. high respectively), all of clear pale green glass. The largest came from Wrington; it is said that at a public-house three men drank beer from it to the health of King Edward VII. on his wedding day.

In No. xii. a miscellaneous group is shown, but the bottle in the middle of the top row is regarded as one of the finest specimens in the collection. It is of clear glass with royal blue and claret-coloured fleckings; height 11½ in.* The left-hand bottle (height 7½ in.) is also very handsome—clear glass with heavy claret-coloured loops. Streaking of the same colour is seen in the handled mug. The third bottle is of pale green clear glass, the opaque loops being of a very pale bluish-green tint (it was made by one James Kelly). This photograph includes an egg-cup (with detachable egg) of opaque glass—red, white and blue. It is probable that glass of this kind and colour was made by French workmen. In the middle of the same row is a biscuit marker, diameter 2⁹/₈ in., of yellowish-black glass (*circa* 1850).

Two of the glass bells in the collection appear in No. xiii., the larger being of pale ruby colour, the clapper in clear white glass; the handle a greenish-opaque white; the top, peacock blue. The smaller, 8¾ in. high, is a choice specimen of its kind, the bell being of clear white glass with *latticinio* work in opaque white; the clapper, clear white; the handle, cobalt blue. Another large bell in the collection, 13½ in. high, is of ruby glass waved with pale blue, the handle being clear white. A fourth is opaque white with pink loops, the handle being bright green. The model bellows are from 8 to 9 in. long; that on the left hand is white (opaque and clear); the other, ruby with clear white ornament—this was bought at Nailsea. The green glass paper-weight, in the middle, has white floral work inside. The high vase in No. xiii. (11¾ in.) is pink and white.

In No. xiv. three jugs of dark green bottle-glass are represented, the height of the largest being 7 in. They are dulled at the top, probably in imitation of hide, and the makers evidently had leathern bottles in their mind at the time of production.

No. xv. includes an interesting series of nine

* Some glass ewers of amber colour and pale green splashed with white, red, and yellow are said to have been made at Sunderland, Wrockwardine Wood (Salop), Hopton Waters, etc.

1 ($11\frac{3}{4}$ IN.)

2 ($8\frac{3}{4}$ IN.)

3



4 ($8\frac{1}{8}$ IN.)

5 ($5\frac{3}{4}$ IN.)

6 ($8\frac{3}{4}$ IN.)

NO. XIII.—NAILSEA GLASS BELLS AND OTHER OBJECTS



NO. XIV.—THREE NAILSEA GLASS JUGS

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pieces of long glass. The coach-horn of clear white glass (stained at one end) is 40 in. long, the bell-mouth having a diameter of 4 $\frac{3}{8}$ in.; the tube tapers from $\frac{1}{2}$ in. to 1 $\frac{1}{2}$ in. in diameter. There is another clear glass-horn in the collection, 20 $\frac{1}{2}$ in. long, the mouth bearing the scored inscription, "Nancy, 1838."* The twisted sedan-chair stick is a good piece of work, and measures 51 $\frac{3}{4}$ in. long; it has a cork at the end, the tube being filled with vinegar; it was blown by a Frenchman at the Nailsea works. The twisted crooks are commonly met with, and are of various colours—generally pale green, amber, or black. Some of them date from the eighteenth century, the longest in the photograph being made by one Richard Knight in 1790. In speaking of superstitions in Devonshire, George Soane, in his *Curiosities of Literature* (1847),† says, "The most curious of their general superstitions is that of the glass rod, which they set up clean in their houses, and wipe clean every morning, under the idea that all diseases from malaria will gather about the rod innocuously. It is twisted in the form of a walking-stick, and is from 4 to 8 feet long. They can seldom be persuaded to sell it, and if it gets

* There is a coach-horn (38 in. long) of brilliant dark blue glass at Spyke Park, North Wilts.

† Vol. i., p. 206.

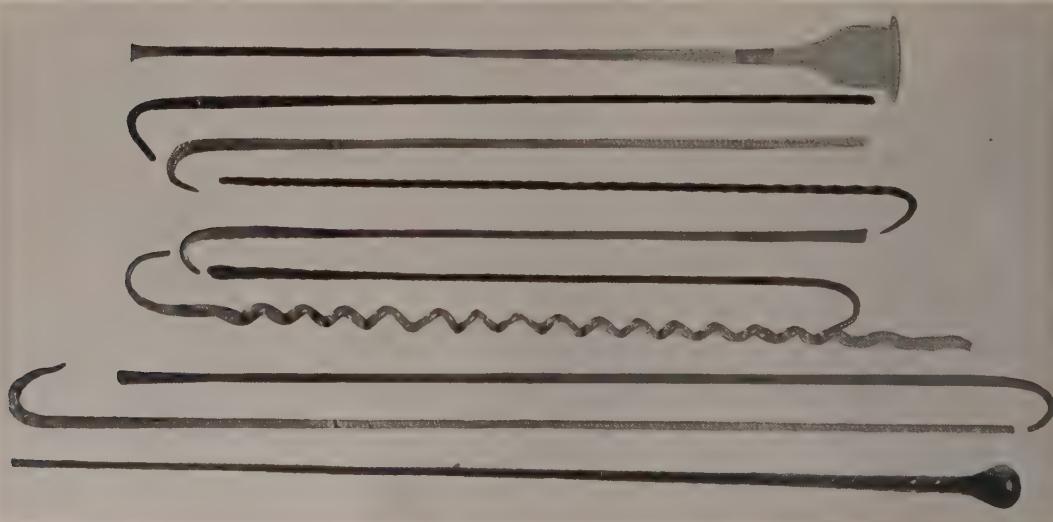
broken, they argue that misfortune will ere long befall someone in the cottage where it has been set up."

In the compass of this article it has not been possible to mention the whole of the specimens in the Challicom collection. Among other things not figured are a clear white glass tobacco-stopper in the form of an outstretched hand, bull's-eye window glass, two clear white mugs with handles (good work in imitation of cut-glass),* and a twisted rod, or drum-stick, of pale green glass with bright blue inside (all obtained from descendants of the maker); also two pale green toasting-forks (made by men named Vowles and Hobbs). The collection also includes a sheet of blue glass roughly engraved as follows:—"Sacred to the memory of Eliza Ann Attwell,† who died 5th April, 1867, Nailsea."

"Afflictions sore
A long time I bore
Physicians was (*sic*) in vain
Till Christ did please
For me to ease
And take me from my pain."

* Little cut glass appears to have been produced at Nailsea. Coloured window glass in small squares was sometimes cut.

† Members of the Attwell family are buried in old Nailsea churchyard.



No. XV.—A SERIES OF NINE PIECES OF LONG NAILSEA GLASS

**An Old Flemish House "The House of the Visitation"
At Bruges By Philip Gibbs**

THERE is hardly a town in Europe in which one is carried back in spirit so completely into the Middle Ages as in the old Flemish town of Bruges. And it is such a short and easy journey from London that there is hardly an excuse for one not to experience the delightful sensation of stepping back four centuries and more in a visit to this city of old buildings and old memories. But it is not every one who has the privilege which I enjoyed of spending a week in a mediæval home in which the whole arrangement and construction of the house, and every detail of the furniture, are faithfully the same as when one of the Flemish merchant-princes of the sixteenth century had his dwelling here.

This unique and interesting house belongs to M. Jean de Brouwer, of Bruges, who has not only restored the building itself exactly to its original condition, both exterior and interior, and collected many ancient pieces of furniture and articles of domestic use corresponding to the date of its first construction, but has succeeded in inspiring the art-craftsmen of Bruges with his own enthusiasm so as to reproduce

in wood, iron, leather, stained-glass and stone, perfect fac-similes of the old models of house-building, furnishing and decoration, which were the glory of their forerunners five centuries ago.

I fancy there can have been no kind of house quite so essentially home-like, nor one which so revealed the joy and faith of its builders, as these old Flemish dwellings such as here represented. They were solid and stately, as befitted owners of substance and dignity, and the lines of their construction were simple and unostentatious, but in the zig-zag of their gables, the little niches enshrining statues of patron saints, the hand-wrought iron-work brackets, the white corner-stones with here and there glittering lines of gold, the delicate and harmonious tint of every brick (which no modern manufactory has been able to imitate), and the massive carved oak door, there was a revelation of that art of everyday life which breathes a spirit of love into the work of the architect and the artisan.

As one stands in front of M. de Brouwer's house—*T' Huis de Visitatie* ("The House of the Visitation"),



A VISIT TO THE GRANDPARENTS

(WALL PAINTING)



BRINGING GIFTS TO THE GRANDMOTHER

(WALL PAINTING)

as it is called—all these things impress one with a feeling that it is a place wherein dwells old-fashioned creeds and generous hospitalities. One loiters at the street corner to let one's gaze linger along the front, and to study the niche at the angle of the house with life-size figures of the Mother and Child beneath its canopy, and underneath its floriated pedestal the bold hand-beaten iron-work of the street lantern. And on the threshold one stays one's hand upon the

of the house, but at the same time is of an essentially Flemish character, notably in the construction of the leaded windows filled with stained glass, bearing allegorical devices and quaint old Flemish proverbs relating to the virtues of domestic life.

The oak staircase is of simple but elegant design, the balusters and wooden galleries above being exactly copied from old models. Out of the hall one approaches the dining-room, drawing-room, and study.



THE DINING-ROOM



THE SALON

An Old Flemish House



ITINERANT MUSICIANS

(WALL PAINTING)

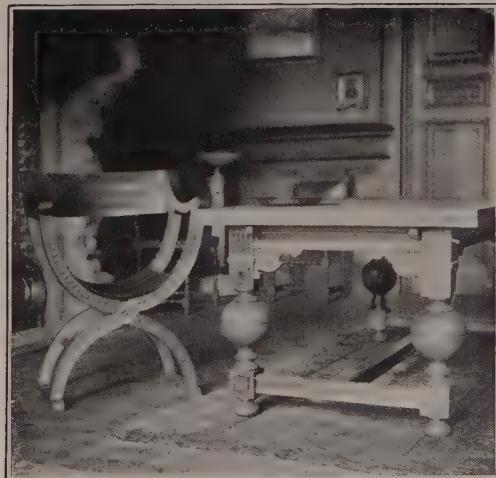
The first is undoubtedly the most interesting—a large and noble room, with high wainscoting and heavy oak ceiling supported by two great beams. The ancient chimney-piece is of stone very lightly coloured, and the generous fireplace, at the back of which is a wonderful iron grate beaten out by hand, contains all sorts of quaint old domestic utensils, chief among them being the tall andirons.

Above the mantel-piece, with its hospitable motto : "He is indeed my friend whom I receive at my table," are the portraits of M. and Mme. de Brouwer, painted in the old Flemish costume in the style of the great master, Lancelot Blondel.

But the most delightful decoration of the room is to be found in the series of wall-paintings reproduced in these pages. They are from the brush of



ENTRANCE HALL



CHAIR AND TABLE IN STUDY

The Connoisseur

M. Rommelaere, who carried out the work under the direction of his master, Albrecht de Viendt, late director of the Academie des Beaux Arts at Antwerp, who executed the mural decoration of a hall in the Hotel de Ville, of Bruges, in the same character and by a similar technical process. These pictures give a glowing warmth of colour to this noble dining-room, and the charm is further heightened by the view through the quaint casement windows of an old-fashioned garden, with glimpses of red gables appearing through the green foliage, and above them the grey tower of the famous Belfry of Bruges.

Every detail of the furniture in this room—the oak chairs with leather backs and seats, studded with brass nails, the cabinet designed by M. de Brouwer from old models, the sixteenth-century dining table, the quaint wooden figures standing upon it—is perfectly in harmony with its mediæval environment.

The drawing-room is in the later Flemish style, which was strongly influenced by Italian art. The chimney-piece is exceptionally interesting, the lower portion being of white stone and the overmantel of oak elegantly and richly carved in Renaissance style. In the centre is a niche sheltering a Virgin and Child, which for many centuries looked down upon the citizens of Bruges from one of the street corners. M. de Brouwer was impressed by the exceptionally beautiful carving of the Mother, and on condition that a copy should be made and placed in the same position, he was permitted to purchase the original. The tapestry on the walls

and the upholstery of the furniture in the *salon* are of Genoa velvet.

The study contains a very ancient and remarkable chimney-piece in blue stone from the Meuse, and the candelabra is reproduced from that in the Palais de Justice at Bruges. In this room there is some very fine wood-carving, modern, but according to old designs provided by M. de Brouwer.

This brief description of the principal rooms, together with the accompanying illustrations from photographs, which are better than many words, will suffice to explain something of the artistic charm of this old Flemish home. To the connoisseur every detail will possess an added interest by the knowledge that this remarkable restoration of a mediæval house is entirely due to the inspiring enthusiasm of M. de Brouwer himself, who for years has been endeavouring to revive the ancient handicrafts of Bruges to their former level of artistic skill and importance. The writer visited with extreme interest the ironsmiths, sculptors, glass-painters, leather-workers, and wood-carvers whom M. de Brouwer has trained according to his own ideas. And it is encouraging to learn that the success of his experiment has animated many other well-to-do inhabitants of Bruges to restore their dwellings in the old Flemish style.

Visitors to this quaint old city will have no difficulty in gaining admittance to "The House of the Visitation" if they present cards with an application for permission.





THE DYMOKE SUIT OF ARMOUR AT WINDSOR CASTLE.
From a drawing in the possession of His Most Gracious Majesty the King.

ARMOUR



WILL JENKINS

Armaments of the Stage **By Guy Francis Laking,**
M.V.O., F.S.A., Keeper of the King's Armoury

AT the present day, more than at any other time in the history of the stage, a laudable effort is being made to obtain accurate setting and costuming for the historical drama. And these praiseworthy efforts are not going unrewarded. The few masterpieces in production that have been given to us have gone a long way to prove to the theatre-going public what can be done in procuring a true setting to a play, with the result that they are now beginning to give a greater measure of appreciation to the management that takes pains with its archæological detail. As an instance of such success we can point to the splendid results obtained by Sir Herbert Tree in his "Henry VIII.," which, perhaps, is his greatest achievement, and which, if I hear aright, brought him his just reward for taking us back with such accuracy to the first half of the sixteenth century. It has, in my opinion, only

been surpassed by Sir Henry Irving's setting of the same play, in which he reached the highest pitch of excellence yet attained. To mention some other good productions—Sir Henry's "Macbeth" was played with tolerable correctness, as was also that of Mr. Bourchier. The "King John" and "Richard II." of Sir Herbert Tree were fine achievements, and the "Merry Wives of Windsor," likewise the "Merchant of Venice," in rather a different category, demanded and obtained truthful representation at the same scholarly hands. In his "Henry IV.," played many years ago at the Haymarket Theatre, Sir Herbert was not so fortunate. He armed his Falstaff, for instance, with a weapon which d'Artagnan could have hardly lived to see in fashion, whilst his disreputable companions wore head-pieces that had become obsolete before the battle of Crecy.

It will be seen, therefore, that, despite the



MR. SEYMOUR HICKS AS "KING RICHARD III."
THE ARMOUR REPRODUCED FROM ONE OF THE FAMOUS
MISSAGLIA SUITS IN THE IMPERIAL COLLECTION, VIENNA

The Connoisseur

efforts made by our more scholarly producers, anachronisms and other forms of inaccuracies still crop up from time to time, and detract from the virtue of a good setting.

I may be accused of being hypercritical, and the successful playwriter may tell me that a good play will override such trivialities, that the public does not look out for them, that they merely add expense to the production and worries to the producer. The manager who wishes to avoid the worries attending accurate detail will point to the "Henry V." of Mr. Lewis Waller as a play that triumphed in spite of lack of antiquarian accuracy, and show that the vigour of his performance was sufficient to carry it through. Truly a great performance, I admit; but how much greater it would have appeared had it possessed all the virtues instead of only some. Let me say to such quibblers that the extra care and trouble is worth bestowing on a good play, if only to give it that cachet of excellence which will stamp it as a great production; and let me remind them that the ranks of those who will not countenance a slipshod production are daily being added to. If new costumes have to be acquired, a very little extra expense is necessary to have them correctly made; the chief "extras" are care and enthusiasm. Sir Henry Irving, in attaining the summit of his success in "Henry VIII.," shrank neither from the cost of advice and material nor the expenditure of personal labour. Has any Shakespearean production ever had the same unstinted praise accorded it?

But the main subject of this article is the staging of the martial historical plays of Shakespeare. Take "King Richard III." We have heard of the magnificent setting of this play by Charles Kean, G. V. Brooke, and even Barry Sullivan, but in their day the study of realistic costume hardly existed, and the inaccuracies of Sir Walter Scott formed the basis of nearly all historical costume productions. The study of arms and armour was in the same way neglected even up to the end of the 'sixties of the nineteenth century. At that time a suit of armour was a suit of armour, and used without thought of the period in which it was worn or the country in which it was in fashion. The sword, too, provided it was a cross-hilted weapon, did service either for the tenth or the fifteenth century. But even this was an improvement on the anachronisms of an earlier day, when an English eighteenth-century basket-hilted sword was used in turn by King John and Richard III., and Macbeth appeared in a cuirassier's breastplate.

The close of the fifteenth century, with its galaxy of artist-armourers, who gave us work of such

distinction and simple beauty, would seem to be a period easy of reconstruction on the stage. But, on the contrary, it has always proved a pitfall. The characteristic beauty of their work, which was paramount in the general outline of the harness—the shapely model of a leg-piece, the exquisite form of a corselet, or the gracefulness and sound construction of a headpiece—has been the obstacle. The elaborate decoration, as carried out in the gilding, engraving, and embossed work of a later period, is far easier to represent, but the grand shapeliness characteristic of this period will always cry out for the hand of an expert artist-armourer.

We may justly consider that the third quarter of the fifteenth century shows us the ultra-refinement of the art of the armourer. The armour itself was at its most complete stage, for although firearms had already played a serious part in warfare, they had but reached an indifferent condition of individual utility, and had not up to that time affected the art of the armourer, with the result that the medium of gunpowder as a penetrating force was not reckoned with, which afterwards necessitated thickening of the main plates of a harness to the detriment of general gracefulness of contour.

We see in the many contemporary representations of the armed knight of the period of Bosworth the greatest beauty and simplicity of form. Italy, in the great Missaglia, and Germany in the famous Colman, furnished two great families of artist-armourers in whom the spirit of rivalry stimulated their endeavours to clothe as usefully as possible the human form in a defence of plate alike serviceable to the strenuous duties demanded of it and in accordance with the elegance looked for in the art of the day. Embossing, etching, and gilding to enrich the plate surfaces were seldom used; indeed, those subtleties being in their infancy, the armourers preferred to rely upon their legitimate art of forging and moulding the armour to fit closely the human form. Let the students of military apparel get the principles adopted by these great masters and their contemporaries once fixed in their minds, and they will then find it difficult to appreciate the same applied art of a later decade.

The completeness now arrived at in the defence of a knight was the outcome of evolution, of the experience gained in the progress of time and by the development of the individual plates. Such defences that by test were found to be cumbersome or of little use were set aside and superseded by others of more useful and, in most cases, of more simple construction.

Thus we find in 1480 a gentleman fully armed,

Armaments of the Stage

not a hog in armour, but a man clothed in a graceful and finely-fitting shell of iron.

As ever has been the case, military equipment followed closely the civil fashion of the day. So towards the close of the fifteenth century the puckering of the doublet, the closely-fitting hose, the boot and shoe *à la poulaine*, all found their counterpart in the iron apparel of the warrior. We have only to look at the delicately proportioned suit in the Vienna Armoury made for Sigismund of the Tyrol, or that made for Robert of Sanseverino by Antonio Missaglia, son of the more famous Tomaso, to realise the splendid severity and usefulness of these workmanlike harnesses, and to see at once how hard it is with only the help of costumiers' armourers to attempt to reproduce such military apparel on the stage. However, when bent sheet iron is

the substitute for the ultra-skilful forging of the artist-armourer, it is not difficult to appreciate what a mockery of their true selves are the suits of armour, even the best, supplied by the costumier that do duty in such battles as Agincourt and Bosworth.

The earliest intelligent recollection I have of an historical military spectacle was at the Globe Theatre in 1889, when the late Mr. Richard Mansfield was playing "Richard III." Mr. Seymour Lucas, R.A., was responsible for the historical setting, but, excellent as it was as a whole, Mr. Lucas will, I know, forgive me when I say it might have been better. But did he not subsequently make full amends for any shortcomings in this play in his unimpeachable work for the production of Sir Henry Irving's "Henry VIII."? In the former play Mr. Lucas's civil costumes were extremely good, but it was on the military side—



MR. HUBERT CARTER AS "RICHMOND"
THE ARMOUR REPRODUCED FROM A DRAWING OF THE
FAMOUS TREITZ SUIT IN THE WALLACE COLLECTION

which is so much in evidence in this play—that he did not show to such advantage. Stock suits of quasi-Gothic armour were requisitioned from Birmingham for his principals, ill-fitting and of impossible forms. Swords from the recesses of the costumiers' wardrobe and other armaments from a similar source were the weapons of King Richard and the leading characters.

The effect of this method of arming, if I remember rightly, on Mr. Egerton Castle's finely arranged fights was to create an unreality which marred the final scenes to such an extent that they were reduced to a level of mediocrity, all of which could have been so easily avoided had the important details in armament been attended to more closely. But I do not wish to single out this play and make its defects too

prominent when nearly every fine stage production has suffered in one way or another through some such lack of attention to detail. I have seen even at His Majesty's Theatre the same sword doing duty in "King John" and in "The Merry Wives of Windsor." Mr. Benson, with his wonderful *répertoire* of Shakespeare's historical plays, may be excused certain license in the equipment of his military characters on the grounds of economy in his wardrobe, and Mr. Martin Harvey's aspirations were no doubt curtailed when he made his Shakespearean venture in "King Richard III." at the Lyceum; but in great productions, where a small extra expense is not accounted a hindrance, there is no excuse.

Unfortunately, I only saw Sir Henry Irving's "Richard III." in its latest revival, when the great master was broken in health, and when it was quite



MR. BUCKSTONE AS "CATESBY"
DRAWING BY PERUGINO IN THE NATIONAL GALLERY

THE ARMOUR REPRODUCED FROM A
DRAWING BY PERUGINO IN THE NATIONAL GALLERY

apparent that his wardrobe and armoury had been called upon to supply the medley of costumes that were brought together.

The recent venture of Mr. Seymour Hicks in "Richard III." to do justice to the military arts of the fifteenth century was a new one. Every care was taken that what was presented was a counterpart of some contemporary drawing, effigy, or existing armament, either offensive or defensive. Each

harness worn had its actual counterpart in some form, each weapon its reason for having been made. Nothing was stock, and of no property has it been said, "That will do." Mr. Tom Hestlewood's heraldic knowledge was severely put to the test, but with flying colours stood the ordeal; whilst Mr. Felix Joubert's personal hand in the production of the armour shewed, through the medium of the anvil, the superior art of the sculptor.





Carved Nutcrackers and Shoemaker's Measure By Mrs. F. Nevill Jackson

THE beauty of articles in common use is always a sign of artistic prosperity and progress. During the finest periods of the wood-carver's art in England, there were richly-carved planes, saws, gouges, and other carpenters' tools. These were not made for show purposes, but were used by skilled workmen; the ornament is never placed where it will interfere with the utility of the tool. In a hammer the pattern on the handle in low relief gives the user a firmer grip. When Louis XIII. reigned in France, the Renaissance style in architecture and wood-carving flourished. Enrichment increased in all ornamental handicrafts under the fostering care of Mazarin, who was much too far-seeing a statesman to underrate the value of fine detail. Mausart, Le Brun, Le Pautre, and Berain formed a brilliant group who vied with each other in glorifying the churches, palaces, and châteaux. This state of things naturally continued under so magnificent a ruler as Louis XIV., whose dictum, "l'Etat c'est moi," suggests the height of splendour in his surroundings.

Louis XIV. died in 1715; but neither the King's death nor the devastating wars, in pursuance of which the country had been impoverished, could stem the love of

luxury which seems to have been indulged in by all but the lowest classes.

The succession of Louis XV., a child of five, brought the Regency style in sculpture and wood-carving, when Louis Philippe and his reckless counsellor, Dubois, showed a vicious example to the

young King under their influence. The richest wood-carving and panelling (the form of ornament with which we are chiefly concerned) was no longer commanded for royal apartments alone. Lords and nobles strove for the work of the best craftsmen, and vied with each other in the costliness of their living and reception rooms. It was about this time, 1714, that the superb examples in the choir of Notre Dame were executed; de Cotte, the architect, designed the wood-carving, and under his supervision its beauty was evolved.

That exquisite chamber *l'œil de bœuf*, the gem which stands out alone amongst so much that is fine at peerless Fontainebleau, was completed in 1701. In its style it is unsurpassed.

In the wood-carving of the reign of Louis XV. we may trace three distinct styles. First, that of the Regency, which had begun in the previous reign, but extended over the first ten years of that of the



No. I.—NUTCRACKER WITH GROTESQUE FIGURES 17TH CENTURY (ACTUAL SIZE)



NO. II.—NUTCRACKER OF THE PERIOD OF LOUIS XIV.

boy king ; this was the Rococo, Rocaille or Baroque. Second, when a few of the carved forms showed their inspiration was due to classical sources, and the frills and rock-work began to disappear. Third, the period during the last years of the reign of Louis XV. and the first of Louis XVI., when the classical feeling became more pronounced and the revolt against the flamboyant excesses of the time of the Roi Soleil was complete. At this time Soufflot Lidons and Victor Louis were the best-known wood-carvers. Georges Jacob worked in 1763, and his sons after him carried on his methods up till the end of the eighteenth century.

Of the three pairs of finely carved nut-crackers, that with grotesque figures is the earliest. The group

NO. III.—NUTCRACKER, FRENCH 18TH CENTURY

which forms the handle is cleverly arranged into a solid and serviceable mass with just sufficient relief to assist a firm grip. The hinge gives an extra touch of realism to the quaint design as the jaw moves up and down while being used.

Very different in design are the beautiful examples which are of later date, probably about the end of the reign of Louis XIV. The charming female figure is simply for ornament, and is in no way bent to the purpose of utility ; the charming pose and the caress of the bird perched on the girl's shoulder, the simple ornament and graceful lines of the handle, are restrained and chaste. No less interesting is the figure of the reading boy with legs crossed seated on three volumes on the top of the third nutcracker.



KING GEORGE II.

BY THOMAS HUDSON,

In the National Portrait Gallery.



KING GEORGE I.

BY SIR GODFREY KNELLER,

In the National Portrait Gallery.

Reproduced from "The Portrait Book of our Kings and Queens 1066 to 1911,"
published by T. C. & E. C. Jack.

Carved Nutcrackers and Shoemaker's Measure

This interesting specimen of French wood-carving also dates from the first half of the eighteenth century.

The beautifully made shoemaker's measure is of inlaid and carved ivory and ebony. It was probably used by one of the Court tradespeople, or presented to him by a customer, whose bill was getting somewhat long. Possibly it was one of the fittings of a dainty toilet table. Certainly its size would preclude the possibility of measurement for any but the smallest foot. Early in the seventeenth century there were fresh influences at work, which encouraged the use of costly inlay in furniture panels, candelabra, and the fittings of dressing cases, toilet services, and other household affairs. Means of transit were becoming

more easy. The inlay of bone, ivory, mother-of-pearl and costly woods, had its origin in the East, and was introduced by the Moors into Spain, from thence spreading to Italy, France and Flanders. Spain was supplied with mahogany, ivory, and other foreign substances from its American colonies. Portugal imported ebony and ivory from its possessions in Africa and Hindustan. Thus France had not many leagues to travel in order to obtain materials for those exquisite examples of inlay with which her workmen enriched the palaces and châteaux of the eighteenth century. Borrowing the methods of the East, she used them with her own inimitable skill in the beautifying of articles of common use in the house.



IVORY AND EBONY SHOEMAKER'S MEASURE



NOTES AND QUERIES.

[*The Editor invites the assistance of readers of THE CONNOISSEUR who may be able to impart the information required by Correspondents.*]

PAINTING OF WESTMINSTER ABBEY.

DEAR SIR,—I do not know anything of the history of the painting of Westminster Abbey. It was seen some years ago by the late architect of the Abbey, who judged it to be an original painting at the time the central tower was contemplated, but finally abandoned.

The late Dean Bradley was much interested in it, and I have a letter of the Dean's in relation to it, and a framed photograph of the painting with a memorandum in the Dean's writing at the top.

I am, dear Sir, yours truly,
CHARLES READ, M.D. (LOND.), ETC.

UNIDENTIFIED PAINTING.

DEAR SIR,—I herewith enclose a photo of an unidentified picture in my possession.

Yours faithfully,

JOHN B. INNES.

P.S.—We have always thought it represented *Charity*, by Van Dyck, or *Faith, Hope and Charity*.—J. B. I.

UNIDENTIFIED PORTRAIT (1).

DEAR SIR,—As I have a very interesting oil painting, which I enclose a photograph of herewith, I am



PAINTING OF WESTMINSTER ABBEY



UNIDENTIFIED PAINTING

most anxious to find out who the gentleman in the portrait is.

Thanking you in anticipation,

I remain, yours truly, A. PHILLIPS.

PORTRAIT BY LANDSEER.

DEAR SIR,—Referring to enquiry as to above, I have a pencil drawing which appears to correspond with your reproduction of the original. Mine is unsigned and undated, but it is reputed to be Louisa Burges, the daughter of Captain George Burges, of the 5th Bengal Light Cavalry; her mother was a Mrs. Richards. She married Captain George Charles D'Albiac, 4th Light Dragoons, and died at Madeira 29th November, 1853. She left one son, Captain G. C. D'Albiac, who died 2nd March, 1888.

Yours truly, P. BURGES.

My picture measures across hat $3\frac{5}{8}$ in.; face, from forehead at hat edge to point of chin, $1\frac{5}{8}$ in.

MARBLE BUST.

DEAR SIR,—I have a marble bust, of which I enclose photo. I should esteem it a favour if you



UNIDENTIFIED PORTRAIT (1)

could let me know who it represents. The sculptor is W. Behnes, and is signed by him, "London, 1842."

Thanking you in anticipation,

I remain, yours, J. MARTIN.

UNIDENTIFIED PORTRAIT (2).

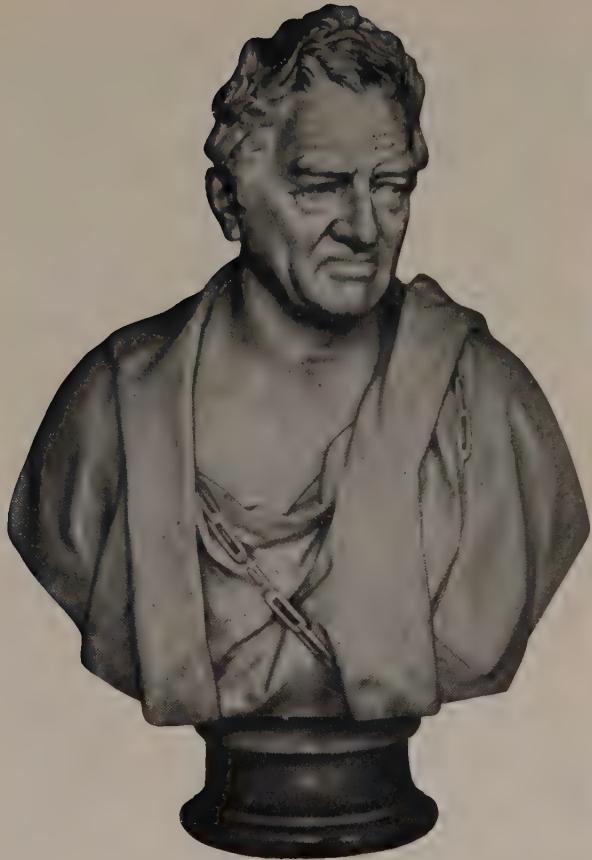
DEAR SIR,—I have a clever oil painting of a very handsome young lady with rosy cheeks, about eighteen years of age, a photo of which I enclose. I shall be pleased if you can assist me in identifying the artist and the sitter. The photo only gives a poor idea of the beauty of the painting.

Waiting your reply, I am, yours truly,

J. R. LOCKWOOD.

PAINTING BY J. CLEVELEY.

DEAR SIR,—I have an oil painting by J. Cleveley, painted in 1768, of which I send you a photo, of a 32-gun frigate under weigh, with a cutter on the starboard quarter, passing another frigate at anchor, some of the men in both vessels being aloft "cheering ship." The first-named frigate is apparently outward bound; her figure-head is a full-length female figure



MARBLE BUST

in a blue dress, holding a green branch in the right hand. The vessel is flying a red ensign. On her port hand is a fort, while the land is low-lying, similar to that in the Thames. John Cleveley was employed



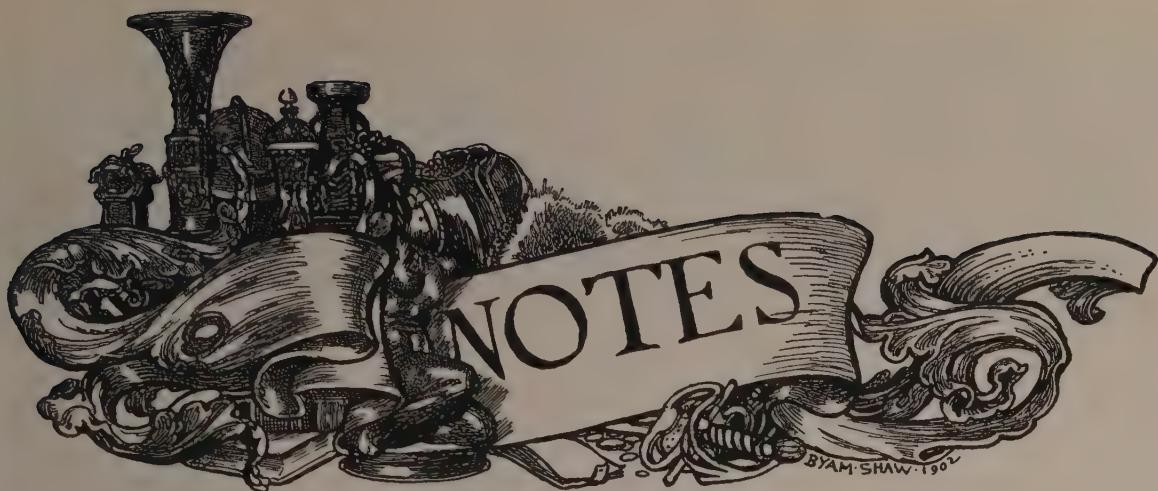
UNIDENTIFIED PORTAIT (2)

in Deptford Dockyard, and may have witnessed the frigate's departure. Can any of your readers inform me to what event the picture refers?

Yours faithfully, EMANUEL EMANUEL.



PAINTING BY J. CLEVELEY



THERE is a subtle appeal in a homely relic of a great national event which we look for in vain amongst

A Coronation Picture Roll state documents; such a record as that which we describe seems to bring the stately ceremony clearly before our eyes in the light of the great pageant on

and brilliant colours are extraordinarily fine. The state of preservation is remarkable, only a small part at the commencement being missing.

In section 46 we see the Knights of the Garter who are not Peers. On this occasion it was the Marquis of Graham who was His Majesty's Vice-



SECTION OF CORONATION PICTURE ROLL, SHOWING KNIGHTS OF THE GARTER, ETC.

view for the multitude, accessible for all who would hurry into the metropolis.

The roll we describe is in the possession of the Deedes family, whose members have represented Hythe as Barons of the Cinque Ports at several coronations, and was published June 1st, 1822, by William Sams, Bookseller to His Royal Highness the Duke of York, opposite the Palace, St. James's Street, London. It is nearly ten yards long. The printing

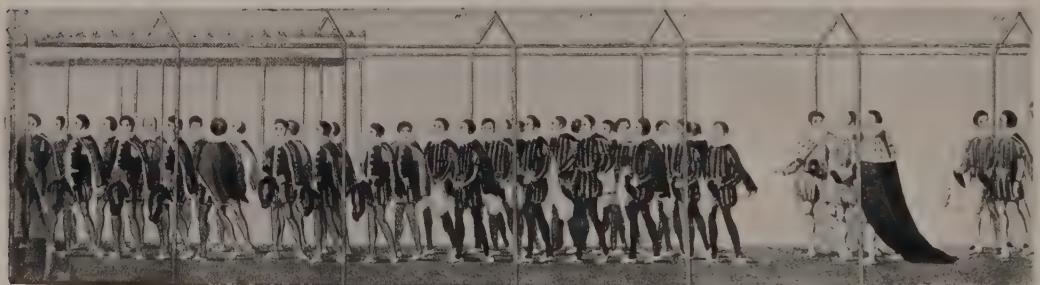
Chamberlain, and Lord George Beresford who held the important position of Comptroller of the King's Household.

The Treasurer of the Household in section 49 may be seen to be bearing a crimson bag, which contains medals struck in honour of the Coronation. These will presently be distributed to the populace as the royal largesse.

Gorgeous in crimson blue and gold, with heraldic



SECTION SHOWING ROYAL STANDARD



SECTIONS OF THE CORONATION PICTURE, CONCLUDING WITH PART OF THE KING'S CHAMPION'S PROCESSION

Notes

devices of the royal arms, Pursuivant of Arms is unmistakable. Then come the Heralds of Scotland and Ireland, then the Standard of Hanover, borne on this occasion by the Earl of Mayo; after him walks a page, his feathered cap in hand.

Another interesting section is that in which the Royal Standard appears. It is headed by two marquesses, the last couple of a group of eight. Then the Lord Chamberlain of His Majesty's Household walks alone; this was the Marquis of Hertford. An officer of the Jewel Office follows him, and so fine is the painting and printing of this admirable roll that the ruby ring and sword are distinctly visible on the crimson velvet cushion.

Sections 126 to 131 show part of the Champion's Procession. This is especially interesting, as it no longer takes place. This was the last occasion when the truly mediæval pageantry was seen.

This most interesting picture of one of the grandest historical ceremonies in our history is enclosed in a richly-painted lacquer cover!

The whole forms a unique and beautiful memento



PAINTED LACQUER COVER OF
CORONATION PICTURE ROLL

of the Coronation of George IV., which is exceptionally valuable now that we are so soon to witness the pageantry of our own beloved King George V.

GOD SAVE THE KING.

THERE is unique interest attaching to the ancient and honourable service of the Barons of the Cinque Ports at the coronation of the Sovereigns of England, and their

quaint privilege concerning the canopy of cloth of gold, the staves and bells which the Barons are allowed to take after the ceremony for their own use. The Barons also claimed right to dine

on the day of coronation at a table

in the great hall at the right hand of the King and Queen.

Not only does the antiquity of the claim render this special service of canopy holding interesting, but the fact that it was dispensed with for two coronations, and then reinstated in modified form, makes it unique in the history of coronation services,



BELL USED AT THE CORONATION
OF GEORGE III., 1761



SILVER-GILT BELL GIVEN TO WILLIAM
DEEDES FOR HIS SERVICES AT THE
CORONATION OF GEORGE IV., 1821

and forms a remarkable precedent.

The two bells which we are able to illustrate owing to the kindness of Mr. William Deedes, of Hythe, were obtained through the service of canopy bearing by Mr. William Deedes in 1761 at the coronation of George III., and in 1821 at the coronation of George IV., when his grandson, William Deedes, junior, took his place as his deputy. Previously, at the coronation of William and Mary, 1689, Julius Deedes had been selected as a canopy bearer, and another Julius Deedes in 1727 at George II.'s

coronation. All these were ancestors of the present owner of the bells.

There have been forty-three coronations in Westminster. Of these forty-one have been attended by the Barons of the Cinque Ports, the two exceptions being the coronations of William IV. and Victoria. The story of the quiet persistence and scholarly research which were brought to bear in order to achieve the revival of the claim to attend the coronation is a fascinating one.

When in 1830—the Proclamation by His Majesty King William IV.—the procession from Westminster Hall to the Abbey was dispensed with, it was natural that the services of all those who had performed duties in Westminster should also cease.

An irregular application for maintaining the rights of the Barons of the Cinque Ports was made to the Court of Claims, and was rejected. A similar petition was prepared in 1838 before the coronation of Queen Victoria. This also was "not entertained." The solicitors of the Mayors of the Ports and two Ancient Towns then made claim for tickets of admission to the Abbey, to which they received the following reply :—

"The Barons of the Cinque Ports would not under any circumstances have had duties to perform in the Abbey, but always remain at the entrance to the choir, so that there cannot exist any claim for the admission tickets you require."



ANTIQUE CABINET

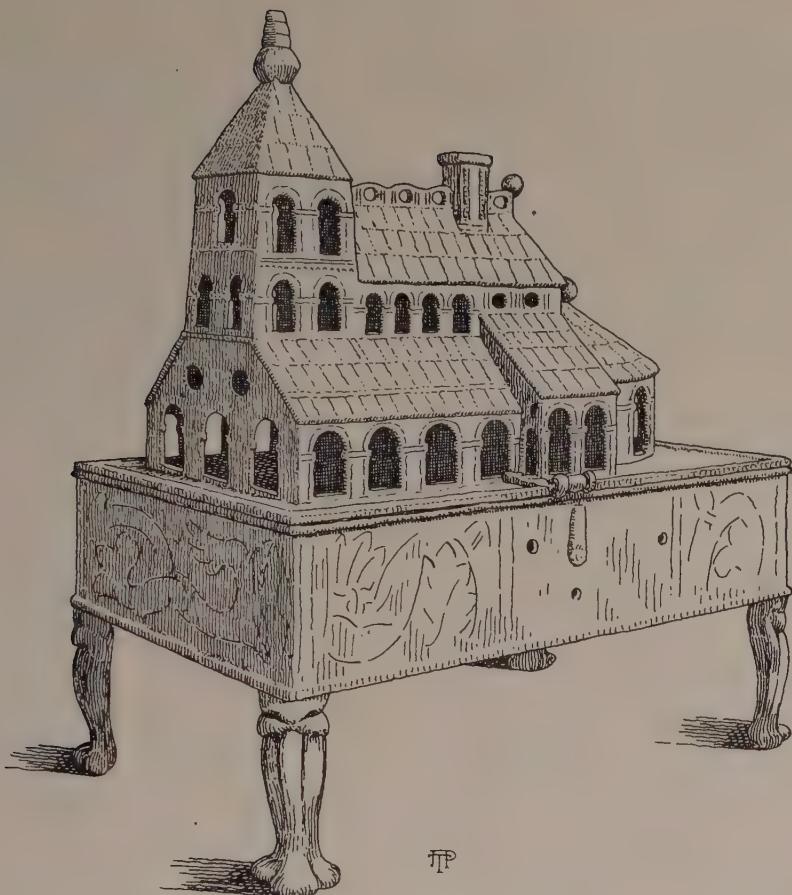
We now enter upon the last stage of this remarkable story, when the Speakership of the Ports devolved upon the Mayor of Rye on 21st May, 1901, shortly after the death of Her Majesty Queen Victoria and the accession of King Edward VII.

A summons was issued for a meeting of the Court of Brotherhood and Guestling, and was directed to "Loving Brethren, Combarons, and Friends," who were to meet at the Town Hall, Hastings, and transact a variety of important business, in which was included a vote of condolence to

the royal family on the death of Queen Victoria, a loyal address of dutiful congratulation to His Most Gracious Majesty the King upon his accession to the throne of his ancestors, and also to take such steps as may be considered rightful for asserting the ancient right of the Cinque Ports to take part in the King's coronation.

This petition alluded with much dignity to the Cinque Ports, which have ever been known as the "Gates of the Kingdom," being that portion of His Majesty's territory which has always been selected as the most available for invasion, whether by Romans, Danes, or Normans, or at the time of Napoleon I. That from the time of His Majesty's ancestor, King Edward the Confessor, the Cinque Ports formed the nucleus of the King's offensive and defensive power. That the Barons have been the founders of the King's Navy, and their recognition in personal service at the coronation was their reward.

The Court of Claims sat on the 4th of December, 1901, and their claim "To be assigned a station within the Abbey in attendance on the King, that their ancient privileges may remain undisturbed" was allowed, and it has been decided (such is the wording of the decision) that canopies shall not be carried in the procession in Westminster Abbey; but in view of the fact that had this duty been performed, it would have been carried out by the Barons of the Cinque Ports, the Earl Marshal has received the King's



RELIQUARY FROM PRYOR'S BANK

to Cellini and Fiammingo; indeed, some ivory-handled knives carved by the former were bought in for an agent sent by the Pope, as they had once belonged to his palace in Rome. Mr. Baylis, in describing the reliquary, which we illustrate, to his friends, was somewhat vague, variously speaking of it as a Pix or an Inkstand, but he is definite in the sale catalogue in describing it as a "Gothic brass church inkstand," while in the catalogue of the Bernal sale, in which it appeared later on, it figures as "an inkstand of copper gilt, the cover in the form of a basilica." The label which it now bears in the South Kensington Museum is somewhat more descriptive and more nearly correct, and is: "Reliquary. Bronze in the form of a basilica. German, 12th century. Height 6 $\frac{3}{4}$, length 6, width 3 $\frac{1}{2}$ inches; bought Bernal collection, £4 10 0." How it ever came to be described as an inkstand it is difficult to understand; but we must suppose that the receptacle for the relic was assumed to be intended to hold the ink-pot and pounce-box, whilst the broken bell-cot on the roof, from which a flèche or some other finish has been broken away, was meant for the pens. Although we have no definite information as to the place from which this reliquary originally came,

the character of the work and the fact that some other objects in the collection, such as the embroidered altar frontal, were part of the loot of the destroyed Cathedral of St. Lambert at Liège, make it very probable that it was manufactured on the Meuse, perhaps at Dinant, and is rather Flemish than German work.—J. TAVENOR-PERRY.

Two of the most beautiful models who afforded themes for the artists of the eighteenth century were

Our Plates Kitty Fisher and Emma Hart, afterwards the wife of Sir William Hamilton.

The first is inseparably connected with the name of Sir Joshua Reynolds; the second with that of George Romney, and later on in a more intimate connection with that of Nelson. Of Kitty Fisher little can be said. She belonged to the class of those who are frail and fair, and died comparatively young, but not before Reynolds had immortalised her charms in several of his finest works. Not the least charming of these is the one in the possession of the Earl of Crewe, now hanging in the International Exhibition at Rome, from which our reproduction is taken. Emma Hart, who first went to London in the capacity of

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nursemaid to Dr. Budd, passed through many and varied experiences. She posed to nearly all the great portrait painters of the period; but to Romney she sat almost continuously, and the pictures he painted of her number many score. More than any other professional model of the period she had the gift of expression—the power of personating the characters for which she posed—a talent which was of special service to Romney, who through it was able to invest his pictures of her with a dramatic power which much of his other work lacked. The picture of her as "Euphrosyne," from which the reproduction is taken, is in the collection of Mr. Harland Peck, and like that of *Kitty Fisher* is also included among the English art treasures now on view at Rome. The after-fate of Lady Hamilton is almost too well known to need recapitulating. She left the studio of Romney to become the wife of Sir William Hamilton, the English ambassador at Naples, and there, as the intimate of Nelson, and the trusted friend and adviser of the Queen, for a time held the destinies of the Mediterranean in her control. The death of her husband and Lord Nelson, and her own extravagance, subsequently reduced her to poverty. She was obliged to fly from England to escape arrest for debt, and died in squalid obscurity at Calais.

The plate of the King's Champion shows the actual suit of armour worn by the Hereditary Champion Dymock, of Scrivelsby Court, at the coronation of King George I. It had been selected for the occasion from the Crown collection, and was presented to the Champion as a courtesy gift. It remained in the possession of the Dymock family until 1877, when, after the death of the then hereditary champion, it was put up at Christie's where it failed to realise the £2,000 reserve placed upon it. After passing through several vicissitudes, it was ultimately, through the strenuous efforts of Sir Charles Robinson, restored to the Royal collection. The anterior history of the suit is extremely interesting. From the pattern book of Jacob Toft, the celebrated Greenwich armourer, now in the South Kensington Museum, which contained the names of the distinguished personages for whom he made armour, it was discovered that the original owner was no other than Sir Christopher Hatton. Only the body armour of the suit was given to the Champion Dymock, the chaufron and one of the saddle plates being in the Windsor Armoury, while the remaining saddle plates were discovered in the collection of Sir Samuel Meyrick; the latter were purchased for the Royal armoury, and the suit, now happily wholly complete, stands in the Guard Chamber

at Windsor Castle. The trappings of velvet and silver, which are modern, have been closely copied from a contemporary portrait of Henri III. of France by Clouet, with the sole difference that in the place of the H introduced into the trappings of the original portrait, the reversed capio E H, copied from the monogram appearing on the suit, are substituted.

The reproduction *from the group by the Rev. Matthew William Peters, R.A., calls attention once more to the art of this well-known contemporary of Reynolds. His pictures were undoubtedly influenced by the work of that artist, whose impasto and brush-work he occasionally closely imitated; but at other times he strikes an original note, and endows his work with a grace and fancy that were all his own. The group which is illustrated in this number—a composition half-genre, half-portrait—is one peculiarly adapted to display his powers, for if in portraiture he was overshadowed by his greater contemporaries, he is sometimes more successful than them in pictures of a more fanciful nature.

Books Received

- Old Chinese Porcelain and Works of Art in China*, by A. W. Bahr, 30s. net. (Cassell.)
- The New Inferno*, by Stephen Phillips, with designs by Vernon Hill, £1 1s. net; *Lady Charlotte Schreiber's Journals*, by Montague Guest, 2 vols., £2 2s. net. (John Lane.)
- The Book of Decorative Furniture*, Sections X. and XI., by Edwin Foley, 2s. 6d.; *Carnations and Pinks*, by J. H. Cook, Jas. Douglas, and J. F. McLeod, 1s. 6d.; *A History of Painting*, Vols. II. and III., by Haldane McFall, 7s. 6d. net; *Present-Day Gardening: Rhododendrons and Azaleas*, by William Watson, 1s. 6d. net. (T. C. & E. C. Jack.)
- Les Tableaux de Peter Bruegelle Vieux*, by Gustav Glück; *Les Orfèvreries Anciennes Conservées au Trésor de Hal*, by L'Abbé Fernand Crovy; *La Peinture en Belgique: Les Primitifs Flamands*, by Fierens Gevaert; *Les Anciennes Ecoles de Peinture dans les Palais et Collections Privées Russes*, by P. P. Weiner and others; *Gérard Terborch*, by Franz Hellens. (G. Van Oest & Co., Brussels.)
- El Greco en Toledo*, by Francisco de Boya. (Libreríagen de Victoriano Suárez.)
- Giotto*, by Basil de Selincourt, 5s.; *Water-colour*, by Neville Lytton, 2s. 6d. net. (Duckworth.)
- Donatello*, by Maud Cruttwell, 15s.; *Chardin*, by Herbert E. A. Furst, 12s. 6d. net. (Methuen.)
- Modern Copper Coins of the Muhammedan States*, by W. H. Valentine. (Spink & Son.)
- The Disgressions of V*, by Elihu Vedder, £1 1s. net. (Constable.)
- Lives of the British Sculptors*, by E. Beresford Chancellor, 12s. 6d. net. (Chapman & Hall.)
- The Social Guide*, 1911, edited by Mrs. Hugh Adams and Edith A. Browne, 2s. 6d. net. (A. & C. Black.)
- The English Staircase*, by Walter H. Godfrey, 18s. net; *Ola Clocks and Watches and their Makers*, by F. J. Britten, 15s. net. (B. T. Batsford.)
- A History of Painting in Italy*, Vol. IV., by J. A. Crowe and G. B. Cavalcaselle, £1 1s. net. (John Murray.)
- Bernhard Jhringer, Satze und Aufsätze*, by R. Muther. (Karlsruhe.)



TWO or three good but not sensational sales of pictures, ancient and modern, were held during April at Christie's, and good prices were realised.



Whilst the prices were for the most part far from sensational, they were better than had been anticipated. All the sales of the month were made up of small collections and still

drawings by Sir J. D. Linton, which varied from five to 28 gns. each; an almost equally extensive series of drawings by H. J. Stock, and two by Sir L. Alma-Tadema: *The Wine-Tasters*, 6 in. by 8 in., lent to the Franco-British Exhibition, 1908, 120 gns., and *The Ancient Egyptian Architect*, 11 in. by 11 in., 55 gns. Of the eleven pictures by Sir J. D. Linton two were: *The Banquet*, 24 in. by 48 in., 115 gns., and *The Declaration of War*, 24 in. by 48 in., 80 gns.; Sir L. Alma-Tadema, *Play*, a girl in green dress lying on a tiger's skin and playing with a kitten, on panel, 10 in. by 35 in., 330 gns.; and Sir H. Raeburn, *Portrait of James Wardrop, of Torbanehill*, in brown coat with white stock, 30 in. by 25 in., 390 gns.

The most interesting sale of the month (April 8th) consisted of pictures by old masters, and works of the Early English school, the property of the late Rev. Basil Beridge, of Algarkirk Hall, Lincolnshire, and from many other sources. The most important of these was Hopper's unrecorded *Portrait of Mrs. Beridge* (Dorothy, daughter and co-heir of John Tanfield, second wife of the Rev. B. B. Beridge, whom she married June 29th, 1793, and who died November 5th, 1840), in white low dress with gold trimming and sash, seated on a sofa, 49 in. by 39 in., 6,200 gns.; J. Wright's portrait of the first wife (Dorothy, daughter of Henry Gladwin; she died June 4th, 1792, aged 58), in red low dress with blue sash, white muslin veil, 49 in. by 39 in., signed and dated 1777, 400 gns.; a Rembrandt picture of a philosopher seated at a table on which are some books, 36 in. by 31 in., 480 gns. Mr. John Wright's property included A. Van Beyeren, *Fruit, Lobsters, Cups, and Objects of Still Life on a Table*, 48 in. by 43 in., 900 gns.; and P. Longhi, *Portrait of a Gentleman*, in flowered-green coat with blue cloak, 32 in. by 25 in., 220 gns. Mr. Alfred J. Bethell's pictures included Sir W. Beechey, *Portrait of a Young Girl*, in white dress with a toy wheelbarrow, 50 in. by 40 in., 250 gns.

Among the different properties were: J. Russell, a pair of pastels of a gentleman in plum-coloured coat and yellow vest, and a lady in white dress with black shawl, 23 in. by 17 in., 370 gns.; Sir H. Raeburn, *Portrait of Mrs. Cadell (née Susan Tod)*, wife of Col. George Cadell of the East India Company, in white dress and white

smaller properties, mostly from sources which were not indicated in the sale catalogues.

The late Mr. D. P. McEuen's collection of modern pictures and water-colour drawings (April 1st) was chiefly formed upwards of twenty or more years ago (the owner lived to the great age of ninety, and died on February 6th last). Of his eighty-one drawings only the following need be mentioned: Sir L. Alma-Tadema, *Drawing the Curtain*, 25 in. by 10 in., 180 gns.; and two by Birket Foster, *Gipsies*, 9 in. by 14 in., 180 gns.; and *A Highland Cottage*, 10 in. by 15 in., 150 gns. The pictures included two by T. Faed, *A Lowland Lassie*, 39 in. by 29 in., 1873, 270 gns., and *The School Board in the North*, 21 in. by 31 in., 1871, 225 gns.; Winslow Homer, *Cotton Pickers, North Carolina*, 23 in. by 37 in., 1876, 135 gns.—this is the first appearance in an English auction room of an important picture by this eminent American artist, who died recently; J. MacWhirter, *Homewards at Sunset, Lock an Eilan*, 46 in. by 30 in., 115 gns.; two by Erskine Nicol, "Steady, Johnnie, Steady," 44 in. by 35 in., 1872, 600 gns., and *Interviewing their Member*, 24 in. by 32 in., 1879, 350 gns. Other properties included: T. S. Cooper, *A Group of Four Cows in a Meadow, Evening*, 29 in. by 42 in., 1875, 105 gns., and E. M. Wimperis, *The Lock*, 29 in. by 23 in., 1890, 115 gns. The late Dr. Dyce Brown's sale on April 3rd comprised only a small portion of his collection as it originally consisted. There were two days' sale at Foster's on February 14th and 15th last. The selected portion sold at Christie's realised a total of £3,500, and included nearly thirty

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turban edged with yellow, 29 in. by 24 in., 680 gns.; Q. Brekelenkam, *Interior of a Cobbler's Shop*, with three figures, on panel, 14 in. by 19 in., 240 gns.; B. Wilson, *Portrait of Sir James Langham*, in grey coat and breeches, standing in a landscape, his wife in mauve silk dress seated before him holding her daughter, 32 in. by 39 in., 120 gns.; N. Dance, *Portrait of Miss Martha Ray*, in pink dress with blue sash, 49 in. by 39 in., signed and dated 1777, with the engraving by Green, 150 gns.; P. P. Rubens, *Marie de Medici as "Bellona,"* a sketch for the central figure in the large picture in the Louvre, on panel, 16 in. by 11 in., 170 gns.; J. H. Tischbein, *The Duet*, a lady in white satin dress playing a guitar, a gentleman seated before her playing a flute, 17 in. by 13 in., 260 gns.; A. Kauffman, *Portrait of a Lady*, in pink dress with blue scarf, 29 in. by 24 in., 120 gns.

The late Sir Charles W. Dilke's pictures and water-colour drawings formed the chief feature of the following Monday's sale (10th). Four drawings were by William Blake, the two more important being *Queen Katherine's Vision: King Henry VIII.*, iv. 2, 15 in. by 12 in., 50 gns.; and *Satan Tormenting Job*, fresco, on panel, 12 in. by 16 in., 150 gns. The best of the old pictures were: L. Cranach, *Portrait of a Girl*, in rich gold dress and hat, and her brother in red dress and cap, on panel, 22 in. by 16 in., signed in cipher and dated 1550, 210 gns.; and Italian School, *The Madonna and Child with the Infant St. John*, in a landscape, on panel, circular, 21 in., 210 gns. On April 22nd the late Mr. Peter Owen's collection included three important drawings by T. L. Rowbotham, notably *The Castle of Graffenburg, Moselle*, 25 in. by 39 in., 1845, 100 gns.; and *Lago Maggiore, from near Pallanza*, 30 in. by 47 in., 1860, 78 gns.; and a picture by W. Dendy Sadler, *Over the Nuts and Wine*, 37 in. by 47 in., Royal Academy, 1889, 290 gns.

The last sale of the month (29th), and the last Saturday sale of the season, comprised the choice collection of pictures and drawings of the continental schools of Mr. John G. Ure, of Glasgow, important modern pictures described as "the property of a lady," but well known to have formed part of the McCulloch collection exhibited at Burlington House in 1909, and a small number the property of the late Mr. T. Dixon Galpin, formerly a partner in the firm of Cassell & Co., publishers. Mr. Ure's collection included the following drawings:—J. Bosboom, *Interior of the New Church, Amsterdam*, 19 in. by 11 in., 190 gns.; *The Village on the Sandhills*, 8 in. by 13 in., 110 gns.; and *Interior of a Church with a Figure*, 125 gns.; J. Maris, *The Haycart*, 16 in. by 19 in., 400 gns.; *The Windmill*, 9 in. by 11 in., 190 gns.; and a *Landscape*, 12 in. by 8 in., 220 gns.; and M. Maris, *The Wood*, charcoal drawing, 30 in. by 22 in., 160 gns. Pictures: Eugène Carrière, *Les Devideuses*, 22 in. by 27 in., 680 gns.; J. B. C. Corot, *Le Marais*, 14 in. by 19 in., 1,550 gns.; and *L'Etang*, panel, 5 in. by 6 in., 180 gns.; H. Daumier, *Returning Home*, 13 in. by 10 in., 170 gns.; H. Fantin-Latour, *Pink and White Roses in a Glass Vase*, 15 in. by 17 in., 540 gns.; Matthew Maris, *Young Child in a White Frock*, 11 in. by 9 in., 520 gns.; A. T. J. Monticelli, *Fête Champêtre dans un parc*, on

panel, 15 in. by 23 in., 500 gns.; J. M. Whistler, *Coast Scene*, with shipping out at sea, on panel, 8 in. by 5 in., 220 gns.; Allan Ramsay, *Portrait of Lady Augusta*, in pink and white dress, with black lace mantle and head-dress, 29 in. by 24 in., 480 gns.; and *Portrait of Mrs. Ferguson*, in blue dress with muslin scarf, 29 in. by 24 in., 240 gns. Two pictures by J. Israels, *On the Dunes*, 1866, 680 gns., and *Drawing the Net*, each on panel, 12 in. by 17 in., were presented by H.M. Queen Sophia Matilda of the Netherlands to Lord and Lady Napier and Ettrick, who presented them to their son, Col. the Hon. John S. Napier, C.M.G., the present vendor.

The pictures from the McCulloch collection included R. Ansdell, *The Good Shepherd*, 53 in. by 41 in., 1866, 125 gns.; T. Blinks, "Steady!" 35 in. by 55 in., 1891, 180 gns.; J. W. Godward, "Yes or No?" 59 in. by 32 in., 1893, 300 gns.; B. W. Leader, *By Mead and Stream*, 53 in. by 89 in., 1893, 770 gns.; W. McTaggart, *Children at the Sea-side*, 32 in. by 55 in., 1900, 300 gns.; and Alfred W. Strutt, *In a Fix*, 36 in. by 56 in., 1891, 170 gns. The Galpin pictures included two by F. Dicksee, *The Redemption of Tannhäuser*, 68 in. by 107 in., exhibited at the Royal Academy, 1890, 450 gns.; and *The Symbol*, 71 in. by 55 in., 1881, 570 gns.; and Sir W. Q. Orchardson, *The Fisherman's Home*, 16 in. by 23 in., 220 gns. Two different properties included: Sir L. Alma-Tadema, *The Roman Flower-Market*, on panel, 16 in. by 22 in., 1868, 470 gns.—this picture sold for 610 gns. and 880 gns. in 1873 and 1898 respectively; two by Peter Graham, *The Head of the Glen*, 63 in. by 47 in., 1894, 560 gns.; and *On the Dunes*, 67 in. by 50 in., 1899, 470 gns.; two by Sir E. Landseer, *The Twins*, 68 in. by 60 in., painted in 1853 for R. Stephenson and engraved by T. Landseer and G. Zobel, 700 gns.; and *Lassie Herding Sheep*, on panel, 17 in. by 23 in., engraved by J. Burnet, 300 gns.—this sold for 600 gns. at Sir John Fowler's sale in 1899; B. W. Leader, *Evening Glow*, 49 in. by 83 in., 1895, 420 gns.; *A Hazy Morning on the Banks of Derwentwater*, 48 in. by 40 in., 1871, 190 gns.; Erskine Nicol, *Among the Old Masters*, 27 in. by 34 in., 1864, 290 gns.; J. F. Lewis, "And the Prayer of Faith shall save the Sick," on panel, 36 in. by 27 in., 290 gns. From other collections there were: E. Van Marcke, *Plateau de Belle Croix, Forêt le Fontainebleau*, 38 in. by 51 in., 500 gns.—this was exhibited at the Salon of 1867 and realised 1,650 gns. at the Lawrie sale of 1905; C. Van Haanen, *Afternoon Coffee*, 60 in. by 47 in., 1884, 240 gns.; Lady Butler, "Floreat Etona!" 32 in. by 30 in., 1882, 320 gns.; B. W. Leader, *The Wooded Banks of the Thames at Shillingford*, 31 in. by 59 in., 1906, 250 gns.; F. Dicksee, *The Magic Crystal*, 64 in. by 39 in., arched top, 1894, 520 gns.; D. Cox, *Peace and War*, 17 in. by 23 in., 1846, 950 gns.—this realised the enormous sum of 3,430 gns. at the Joseph Gillott sale in 1872; and C. F. Daubigny, *River Scene*, with trees, etc., on panel, 12 in. by 21 in., presented by the artist to Miss Becket, 630 gns.; and a drawing by J. M. W. Turner, *Exeter*, 11 in. by 16 in., engraved by T. Jeavons in "England and Wales," 500 gns.—this drawing changed hands in 1865 for 490 gns., and at the Levy sale in 1876 for 710 gns.



KING GEORGE IV.

BY SIR THOMAS LAWRENCE, P.R.A.
In the National Portrait Gallery.

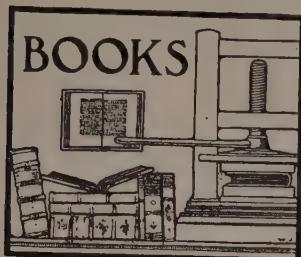


KING GEORGE III.

BY ALLAN RAMSAY.
In the National Portrait Gallery.

In the Sale Room

MESSRS. CHRISTIE, MANSON & WOODS do not often sell libraries, their activities lying in other directions;



but when they do they invariably make a brave show, and prices range high. As a rule the books sold by this firm are in expensive bindings, and very often extra-illustrated as well; and as there are plenty of collectors who are fascinated

with this art-aspect of their ancient calling, it is not surprising that a book sale at Christie's should have many special attractions. On March 22nd the firm sold the library formed by the late Mr. Joseph Dixon, of Ladbroke Grove, W., and as usual the expressions "morocco extra," "crushed Levant morocco super extra," and so on were noticeable throughout the catalogue of 232 lots, which must have realised considerably more than £1,000. Among the more important books we notice in the order in which they were sold, Burton's *Arabian Nights*, 16 vols., 1885-6, £28 (orig. cl.); *Beaumont and Fletcher's Works*, as edited by Dyce, 12 vols., 8vo, 1819, £15 (mor. ex.); *Browning's Works*, 17 vols., 1888-94, with Nettleship's *Robert Browning, Essays and Thoughts*, 1890, together 18 vols., £32 (mor. ex.); Carlyle's *Collected Works*, 34 vols., n.d., the "library edition," £21 (mor. ex.); Keats's *Endymion*, 1818, 8vo, £27 (orig. bds. with label); La Fontaine's *Contes et Nouvelles en Vers*, the Fermiers-Généraux edition, 2 vols., 1762, 8vo, £56 (contemp. mor. ex.); Lamb's *Essays of Elia*, 2 vols., 1823-33, £22 10s. (mor. ex.); *Les Œuvres de Molière*, 6 vols., 1773, £28 10s. (cf. ex.); Dante Rossetti's *Poems and Ballads and Sonnets*, both first editions on large paper, 2 vols., 1870-81, 8vo, £36 (orig. bds.); the "Cambridge edition" of *Shakespeare's Works*, as edited by Mr. Aldis Wright, 40 vols., on large paper (4to), 1893-5, £37 (mor. ex.); Swinburne's *Songs before Sunrise*, on large paper, 1871, £26 (white buckram, uncut); Swift's *Gulliver's Travels*, 2 vols., 1726, 8vo, with separate pagination, £46 (orig. cf.); Milton's *Paradise Lost*, first edition, seventh title-page, 1669, £34 (mor. ex.); and the Kelmscott Chaucer, 1896, folio, in the original half-canvas, £64, this being about £14 more than the book has been realising lately. It will be noticed that Mr. Dixon rebound standard works, but left "collector's books" alone, and this attitude was correct. *Lamb's Essays* should not have been rebound, but probably he had no alternative.

Messrs. Sotheby's sale of March 27th and following day comprised the library formed by the late Mr. Hilton Price and a number of other properties, the whole catalogued in 644 lots. The amount realised (£1,350) was very evenly distributed, and for our purpose there is little to chronicle. A number of editions of the novels of Surtees may be specially mentioned, as they were in cloth, as issued, the prices paid being useful to remember. These were *Handley Cross*, or *Mr. Jorrocks's Hunt*,

1st ed., 1854, £8; *Ask Mamma*, 1st ed., 1858, £5; *Plain or Ringlets*, 1st ed., 1860, £5 15s.; and *Sponge's Sporting Tour*, 1860, £3. *Mr. Facey Romford's Hounds*, the 1st ed. of 1865, had been rebound in half calf, but was a good copy, and realised as much as £4 10s. The following are also worthy of special notice:—*Engravings from the Choicest Works of Sir Thomas Lawrence*, published by Graves & Co., no date (1835-46), £76 (some proofs, hf. mor.); *Vigo's Most Excellent Workes of Chirurgerye*, 1543, folio, £16 15s. (old cf.); Rothschild's *Extinct Birds*, 1907, folio, one of 300 numbered and signed copies, £18 (hf. mor.); and the *Dürer Society's Publications*, ten series, 1898-1908, the illustrations on cardboard mounts, in portfolios, the index and appendix to be delivered to the purchaser on publication, £17 12s. 6d.

On April 5th and five subsequent days, the first portion of the very extensive library of the late Mr. Charles Butler, of Connaught Place, W., realised £7,570, also at Sotheby's, that sum working out at rather more than £6 per lot. This was, of course, a good average, and, moreover, it was not made up of a few very extremely high prices as is frequently the case. The books were good throughout, and hundreds of amounts varying from £3 to £10 are observable. The highest individual sums realised were as follows:—An illuminated 14th-century manuscript of St. Augustine's *La Cité de Dieu* (16½ in. by 11½ in.), £80 (green velvet); an Anglo-Norman 13th-century manuscript of the *Biblia Sacra Latina*, finely illuminated and decorated (15 in. by 10 in.), £810 (German 18th-century vellum, with brass bosses and clasps); an Italian 14th-century manuscript of the same work, with six small miniatures and numerous historiated initials, £100 (new mor.); Boccaccio's *Nobles Hommes et Femmes trebuchiez et cheus par le tournoiement de la roe de Fortune*, a 15th-century French manuscript on vellum, containing a highly-finished miniature and 189 illuminated initials, £81 (old mor.); *The Chronicle of St. Albans*, 1483, folio, the second book printed in that city, £103 (new mor.); Gould's *Birds of Australia*, 8 vols., folio, 1848-69, £185 (mor., super extra); the same author's *Birds of Great Britain*, 5 vols., folio, 1862-73, £46 (mor., super ex.); a 14th-century manuscript of Pope Gregory the Great's *Decretales*, written on fine vellum, and decorated throughout, £85 (orig. oak bds.); a very choice manuscript on vellum of *Le Pelerinaige de la Vie Humaine*, a mystical work by Guillaume de Guileville, with numerous miniatures *en grisaille* and ornamental initials, £530 (old mor.); Pliny's *Historia Naturalis*, 1476, folio, the first edition of Landino's Italian version, £43 10s. (old russ.); and Waldseemüller's *Cosmographiae Introductio*, the second edition, 1507, small 4to, £52 (mor., super ex.). It was suggested for the first time in this work that the name "America" should be bestowed upon the new world.

It would be impossible to give anything approaching a complete analysis of this important sale in the limited amount of space available, for every page of the bulky catalogue contains something out of the ordinary, and, in addition, the books were of such a kind as to necessitate lengthy descriptions in very many cases. We must,

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therefore, content ourselves with pointing to a few works which more readily lend themselves to our purpose. Bacon's *Advancement of Learning*, 1605, with the *Remaines*, 1648, both bound together, sold for £15 (new mor.); *The Bible in Englyshe*, printed by Carmarden, at Rouen, in 1566, folio, £13 5s. (old Cambridge cf.); the first edition of the first English translation of Boccaccio's *Decameron*, both parts, 2 vols., 1620, folio, £10 10s. (mor. ex.); the first edition in French of Brant's *Ship of Fools*, 1497, folio, £22 (mor. ex.); *The Nuremberg Chronicle*, 1493, folio, £39 (hf. cf.); a decorated copy of the *Noctes Attice* of Aulus Gellius, 1472, folio, £21 (russ. ex.); Hemp's *Speculum aurei Praeceptorum*, 1474, folio, £28 (mor. gt.); Lorris's *Romant de la Rose*, printed by Galiot du Pré at Paris, without date (1526), folio, £19 10s. (mor. ex.); *La Mer des Histoires*, Paris, A. Verard, no date (14—), folio, £36 (old vell.); a very large copy of the first edition of Milton's *Eikonoklastes*, 1649, 4to, £33 (new vell., uncut); Plutarch's *Vite Parallelæ*, by the Strasburg "R" printer, without any note, but about 1479, folio, £25 10s. (old cf.); Puttenham's *Art of English Poesie*, 1589, 4to, £21 5s. (mor. ex.); and Spenser's *Faerie Queene*, second edition of the first part, and first edition of the second, 1596, 4to, £28 10s. (old russ., short copy). The general character of the books in Mr. Butler's library is mirrored in this short recital. All alike were classical or of historic interest. There was hardly a common or unimportant work in the entire collection thus far sold by auction.

The miscellaneous sale held by Messrs. Puttick & Simpson on April 6th and following day contained a few books of interest, but was otherwise unimportant. The most noticeable work, from more than one point of view, was a large paper copy of the first edition of Pope's *Rape of the Lock*, 1714, 8vo. This realised £16 10s. (cf., some extra plates inserted), a small price, unless the example was cut down or in some way defective. A fine copy of Carey's *Life in Paris*, also on large paper, 1822, 8vo, sold for £21 10s. (orig. cl.?), and the *Theatrical Tourist*, containing 24 coloured plates, 1805, 4to, for £7 7s. (orig. bds.). Apart from these few books there was nothing in this sale which calls for special attention, and much the same may be said of Messrs. Hodgson's sale of April 12th and 13th, the best book in this collection being Bacon's *Essays* of 1625, the first complete edition containing the whole of the 58 essays, and the last published during the author's life-time, £15 15s. (old cf.). Among the smaller priced works the following are noticeable: Richardson's *Studies from Old English Mansions*, 4 vols., 1841-8, folio, £5 2s. 6d. (hf. mor.); Williamson's *Oriental Field Sports*, 2 vols., 1819, folio, £5 10s. (old mor. ex.); Brodrick's *Falconer's Favourites*, 1865, fol., £2 19s. (cl.); *Hakluyt's Principal Navigations*, reprinted from the edition of 1589, complete in 12 vols., 1903-5, 8vo, £7 (hf. vell.); and Mr. A. E. Waite's *Hermetic Writings of Paracelsus*, 2 vols., 1894, large 4to, £1 1s. (orig. cl.).

This brings us to the further large instalment of the collection of manuscripts formed by the late Sir Thomas Phillipps, which occupied Messrs. Sotheby from the 24th

to the 28th of April. The series of sales was commenced by the same firm in 1886, and though this instalment was the fifteenth, others have yet to come before the enormous accumulation is completely dispersed. One of the most interesting MSS. sold on this occasion was the original wardrobe book of King Edward I., filled with interesting details of his wars in Scotland and Flanders, such as payments for the passages of horses, and for equipments, sums paid to the Master of the Foxhounds, quaintly named "William le Foxhunte," to mayors, bailiffs, surgeons, goldsmiths, fruiterers, and other court providers. The relic realised £54, little enough one would think. The most surprising circumstance in connection with this long series of sales is that some millionaire, American or otherwise, has not bought up the entire collection *en bloc*, for such MSS. as Sir Thomas Phillipps', bought wholesale at a time when they were to be had, are not likely to be available in any quantity again. So far, the sales have produced less than £60,000, a sum which may be described, not altogether ironically, as a mere trifle. If this is considered an exaggeration, let those who assert it to be so look for a moment at the progress of the sale of the library of the late Mr. Robert Hoe, which, at the time of writing, is making mighty headway in New York.

The sale of this library is an event of almost unprecedented importance in the annals of book sales, and for a dual reason. It is very seldom, indeed, that such a number of volumes of paramount importance have been gathered together by one man, at any rate in modern times; and secondly, never before have such enormous prices been realised. The first part of the catalogue, as prepared by the Anderson Auction Company of New York, consisted of two sections, the first covering letters A to K, and the second L to Z, the sale commencing on April 24th, and being continued, with a break, until May 5th. Only about a fourth part of the library has so far been disposed of, and it is proposed to hold three additional sales to be announced hereafter, which, if the result of that already held is accepted as evidence of what is likely to follow, will break all previous records so far as the total sum realised is concerned. The greatest English book sales comprise the library of William Beckford, of Fonthill, 1823-83, £89,200; the Ashburnham library, 1897-98, £62,700; the Heber library, 1834-37, £57,500; and the Sunderland library, 1881-83, £56,000. Since the latest of these sales were held, a great change has come over the book-market. Ordinary volumes have declined in value, while those of an extraordinary character are being bought at prices which would at one time have been looked upon as absolutely impossible. Mr. Hoe's library contains a very large number of books of the latter class yet to be sold, and the ultimate result cannot be foreseen.

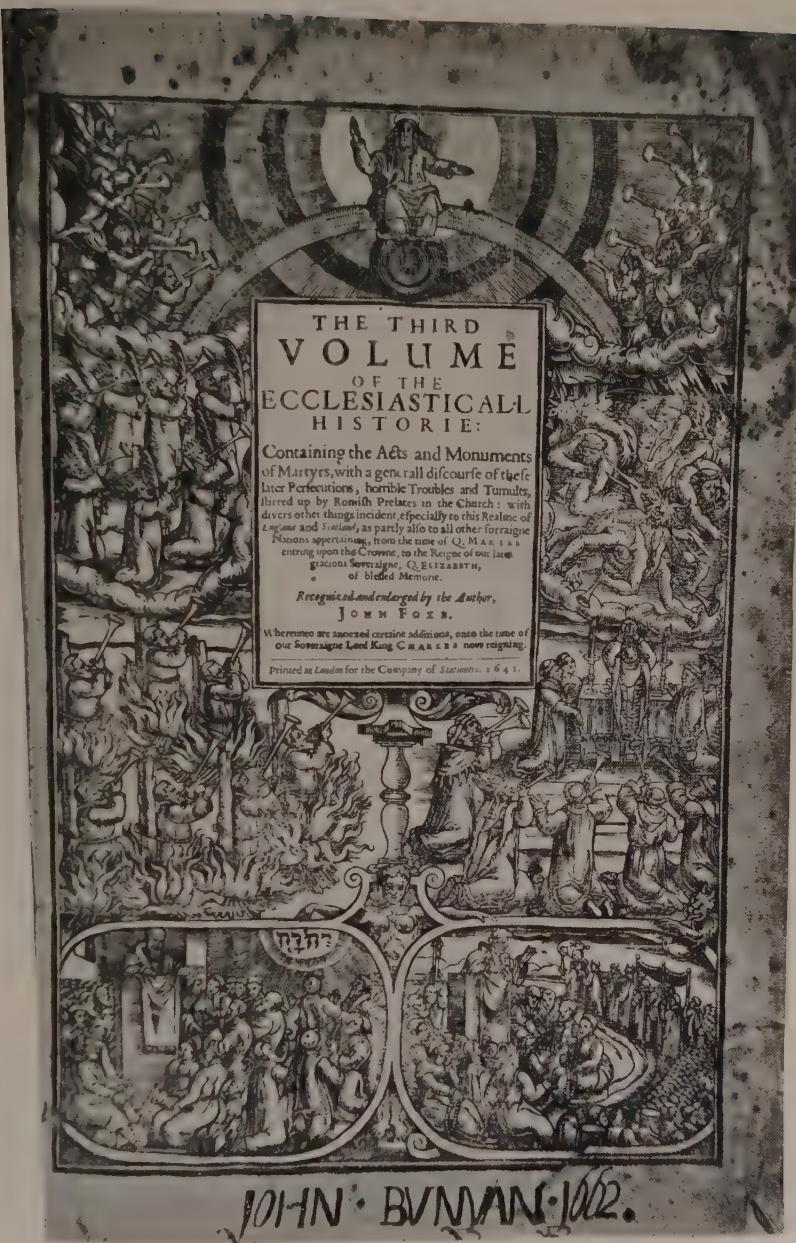
The first part of the catalogue comprising, in its two divisions, 3,538² lots was admirably compiled; in fact, it constitutes a valuable work of bibliographical reference, and will, no doubt, be carefully preserved by those who have it, especially as it is extensively illustrated. As the Anderson Company will by this time have published a full list of prices, it would not be necessary to go through

In the Sale Room

it in the ordinary way even if it were possible to do so. All that need be done here is to give a general idea of the character of the library, and to call attention to some of the highest prices already secured as earnest of the rest. Briefly, Mr. Robert Hoe was the greatest collector the United States has so far produced, and his library was enriched by trophies of all the great sales which were held during the fifty years of his activities. It contains books from the collections of kings and queens, beautiful manuscripts antedating printing, and the rarest specimens from the earliest presses. Early English literature is much in evidence, and the field of early Americana fully covered. French books count in point of actual

numbers the largest section of the whole library, and number nearly 5,000 titles. These comprise first and other early editions of French classical authors, and a large variety of those beautifully illustrated books of the 18th century which for some years past have been in such great favour among collectors, and bring ever-increasing prices when in their old French morocco covers.

Lot 269 in the catalogue comprised the *Biblia Sacra Latina*, printed by Gutenberg and Fust at Mayence at some period between the years 1450 and 1455. This particular copy of the so-called "Mazarin" Bible was on vellum, and some years ago cost Mr. Hoe £4,000



TITLE-PAGE OF JOHN BUNYAN'S COPY OF "FOXE'S BOOK OF MARTYRS," 1641
SOLD BY ORDER OF THE TRUSTEES OF THE BEDFORD LITERARY INSTITUTE AT
MESSRS. SOTHEBY'S, MAY 26TH

mor.). One of the eight known copies on vellum of St. Augustine's *De Civitate Dei*, printed at Venice by Joannes and Vindelinus de Spira, in 1470, went for £540 the second edition of Bacon's *Essays*, 1598, 16mo, for £315 (mor., some leaves stained); a copy of the *Ethiopica Historia Libri*, by Heliodorus, 1552, folio, from Grolier's library, probably one of the finest Grolier bindings in existence, £1,100; Guicciardini's *Historia di Italia*, printed at Florence in 1561, folio, and bound in old French morocco, with a centre panel disclosing a full-length portrait of Henri III., and richly tooled with leaf sprays, garlands, and other devices,

(contemp. oak bds., with bosses and clasps, two leaves in fac.). It now sold for £10,000, the highest price ever paid for a book. We quote the amount in English money as we do the £7,100 paid at Paris in April, 1909, for *Les Œuvres de Molière*, 6 vols., 1773, in old French morocco, with Moreau's thirty-three original drawings inserted. The third largest amount paid for a book is the £4,950 obtained for the *Menz Psalter* at Sir John Thorold's sale in 1884. Mr. Hoe had also acquired one of the two perfect copies known of Dame Juliana Berners's *Book of St. Albans*, printed by the unknown schoolmaster of "Seynt albons" in the year 1486, folio, and this realised the very large sum of £2,400 (modern

The Connoisseur

£520; De Bouuelle's *Livre Singulier et utile touchant l'art de Geometrie*, 1542, 4to, in a contemporary French binding of black morocco (rebacked) executed for Francis I. of France, with his arms, £230; and the Edinburgh Bible of 1715, bound by Roger Payne in tooled morocco, £180. So we might go on *ad infinitum* quoting titles familiar enough, and prices which have for most of us an interest which is purely academic. The great libraries of the world are rapidly securing such books as these, and collectors will in the near future, to use Mr. Hoe's own words, "be seeking the unattainable." It may just be mentioned that the first section of this great library, that covered by the letters A to K, realised no less than £92,400, and that at this rate of progression the entire collection, sold and to be sold hereafter, should bring to the estate the equivalent of about half-a-million sterling.

THE honour of selling the most notable print during the month of April rested with Messrs. Puttick & Simpson,

Engravings who in a sale of quite a modest character obtained the record price of £735 for a very fine copy of James Ward's *chef d'œuvre*, *Mrs. Michael Angelo Taylor as "Miranda,"* after John Hoppner, a sum nearly £200 in excess of the previous record. In the same sale a collection of etchings after Meissonier was sold, the chief being a remarque artist's proof of *La Rixe*, by Bracquemond, with Meissonier's seal in black on the mount, for which £57 15s. was given.

The collection of etchings and engravings formed by Mr. Lee Hutchins, of New York, occupied Messrs. Christie's rooms for two days early in April, the collection ranging from the work of Durer, Rembrandt, Marc Antonio, and other old masters, to that of Meryon, Whistler, and Seymour Haden. Of the Durers the only prints of any note were *St. Jerome in his Cell* and *The Knight and Death*, which made £26 and £36 respectively; *The Great Cappenoel*, by Rembrandt, made £32, and £19 was paid for a *View of Amsterdam* by the same. Better prices were obtained for prints by modern masters, a first state of *Le Stryge*, by Meryon, making £115 10s.; a similar state of *Tourelle, Rue de la Tixeranderie*, by the same, made £60 8s.; and *Le Petit Pont, La Galerie de Notre Dame*, and *Le Pont au Change* realised £44 2s., £42, and £44 2s. respectively.

Of the Whistler etchings, of which there were over seventy, mention must be made of *The Doorway*, £147; *The Riva, Number Two*, £52 10s.; *The Embroidered Curtain*, £52 10s.; and *San Giorgio*, £42; the remainder realising sums ranging from £2 2s. to £31 10s.

The prints of the Early English School, with one or two exceptions, were not especially notable, only one lot

attaining the dignity of three figures. This consisted of a pair of coloured prints by W. Ward, after Morland, *The Thatcher* and *The Warreneer*, which realised £120 15s., a single print of the former just previously having made £63. Mention, too, should be made of the *Alehouse Politicians* by the same artist and engraver, £94 10s., and *The Industrious Cottagers*, after James Ward, by W. Ward, £84. Of the Reynolds prints sold the chief was *Lady Bampfylde*, by T. Watson, which made £65 2s., the remainder realising sums ranging from 10s. to £25.

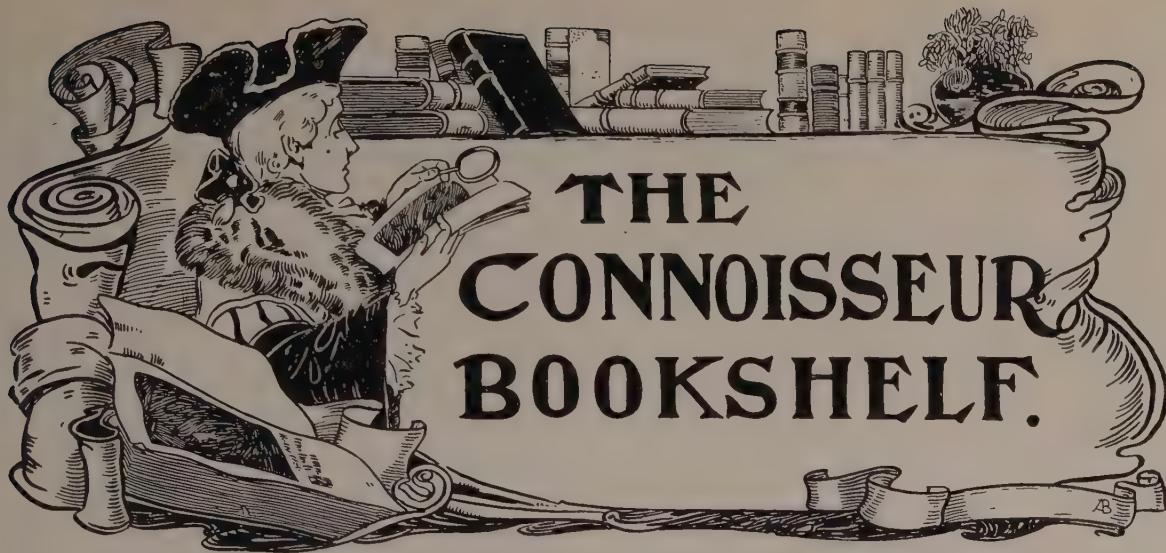
At the same rooms on the 26th a print in colours of *Mrs. Kerr Gordon*, by P. Simon, made £152 5s.; *Louisa*, by and after W. Ward, also in colours, sold for £115 10s.; and £60 18s. was given for *The Kite Entangled* and the companion print by Ward and Keating, after Morland.

AN interesting piece of old Irish silver, a potato ring, appeared at Sotheby's rooms during April, marked with Furniture, Hibernia and the crowned harp and Silver, weighing 13 oz. 14 dwt. The geometric China, etc. pattern on the piece is of great rarity, and only one other is known to antiquarians. At £9 15s. an ounce, this ring produced £133 11s. 6d.

Several fine pieces of silver were sold at Christie's on the 6th, when a varied collection came under the hammer. The *clou* of the sale proved to be a Charles II. porringer and cover, the property of a nobleman, which made £2,000, while a flagon of the same period, from the same source, sold for £420. A Commonwealth porringer cover and stand realised £1,000; a James I. cocoa-nut cup went for £580; and £130 was given for an Early English spoon, *circa* 1400. On the 10th at Christie's a Charles II. small bowl, decorated in the Chinese taste, made £15 an ounce.

Few pieces of furniture, and very little porcelain of any import, was sold during April. At Messrs Puttick and Simpson's on the 5th a Toby jug, formed of a seated figure of a sportsman, made £50 8s.; another by Wood, representing the parson from the well-known group of "The Tythe Pig," sold for £157 10s.; and a salt glaze loving cup, painted with a portrait of the Young Pretender, realised £304 10s.

The chief miscellaneous sale at Christie's during the month was that held on the 7th, the following being amongst the more notable items:—Louis XVI. Kang-he vase, with ormolu mounts, £525; set of three Longton Hall vases, £225 15s.; two Kang-he powdered blue bottles, £236 5s.; two Kang-he vases, one with Spode cover, £1,365; Adam sideboard and pair of urns on pedestals, £1,627 10s.; Chippendale writing table, £346 10s.; and folding Chippendale table, £205 15s.



THE CONNOISSEUR BOOKSHELF.

MR. BERESFORD CHANCELLOR'S *Lives of the British Sculptors* does something towards filling a noteworthy

"Lives of the British Sculptors"
By E. Beresford Chancellor
(Chapman & Hall)

gap in English biographical literature. While writers on art have dealt exhaustively with the achievements of English painters and engravers, they have practically ignored the careers of our artists in bronze and marble, with the result that less than a score

of books exist on the subject, most of which treat on the earlier masters. Thus Horace Walpole's *Anecdotes of Painters* contains a fairly complete record of English sculptors up to the end of the reign of George II., which Allan Cunningham supplemented with a volume of his *Lives of British Artists*. It is somewhat unfortunate that Mr. Chancellor's work to a great extent only covers the ground already explored by these two writers; his record extending no further than the life of Chantrey, who

died in 1841. Even up to this date it can scarcely be said to be exhaustive. James, or—as the *Dictionary of National Biography* has it—John Francis Moore, the sculptor of the Beckford monument in the Guildhall, was not a great artist; but in a book which devotes twelve pages to the career of that much overrated amateur Mrs. Anne Damer, he was surely worthy of mention. The same may be said of Humphrey Hopper, who was responsible for a monument in St. Paul's Cathedral. Peter Turnerelli, too, who during his life-time rivalled Chantrey in popular favour, and executed the statue of Burns in Dumfries, besides busts of nearly all the celebrities of the period, should not have been overlooked. Mr. Chancellor in his criticisms seems rather to have been inspired by the opinions of earlier writers than to have formed independent and discriminative judgments of his own; thus few authorities will now agree with him that Chantrey is "perhaps" the most



APOSTLES FROM THE CIBORIUM BY Giotto

FROM "GIOTTO," BY BASIL SELINCOURT (DUCKWORTH)

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eminent of British sculptors, or that Nolleken's busts are "consummate" achievements. The author, however, if he has not produced an authoritative survey of British sculpture, may be credited with having compiled a useful and interesting work, which should be deservedly popular; it is easily written, and contains a number of interesting anecdotes. The story of Chantrey's well-known feat of shooting two woodcocks with a single shot is given *in extenso*; the sculptor himself commemorated this by perpetuating the two birds in marble, and Lord Wellesley wrote some verses on the subject which were translated into Greek by Lord Brougham. Mr. Chancellor omits to tell us that Landseer's picture, entitled *Pen, Brush, and Chisel*, was also inspired by the same event—a work which was subsequently engraved by his brother Tom. Another omission of a similar nature relates to the death of John Deare, the Liverpool sculptor who migrated to Rome, which Mr. Chancellor sets down as being caused by a severe cold which the sculptor incurred through sleeping on the marble he was about to carve under the idea that, by doing so, "inspiration would visit him in visions." The alternative and more prosaic account is that the sculptor died in prison, where he had been confined by a French general for resenting the attentions paid by the latter to Deare's wife.

MUNICH, the most central of European cities, and one of the oldest of German capitals, has long enjoyed a

"The Art of the
Munich Galleries"
By Florence Jean
Ansell and Frank
Roy Fraprie,
S.M., F.R.P.S.
(G. Bell & Sons,
Ltd. 6s.)

high reputation as a place of study and training for painters. It is a meeting-place of the confluent tides of art from Italy, France, Spain, and the North, and specimens of all the leading schools of the Continents have been collected in its galleries. They are consequently of exceptional interest, and the volume describing their contents by Florence Jean Ansell and Frank Roy Fraprie is a work which would repay the reading by all art lovers, whether they have visited the Munich Galleries or not. The most celebrated of these is, of course, the Pinakothek. The collection which it contains was commenced by Duke Wilhelm IV. early in the sixteenth century, and continuously augmented by his successors, so that despite the various spoliations which it has undergone, it remains one of the great galleries of the world, exceptionally rich in works by Rubens and adequately—in a few instances superbly—representative of all the great European schools—with the exception of the English—to the close of the eighteenth century. The larger portion of the book is devoted to the contents of this gallery, the remainder being taken up with the collections at the New Pinakothek, which corresponds to the Paris Luxemburg, and the Schack Gallery, which is wholly devoted to nineteenth-century German art. The book is written in an interesting manner, and the criticism it contains is generally sound and instructive; one would wish, however, that the authors had devoted less space to recapitulating

biographical details of the lives of the greater masters which can be found in any Dictionary of Artists, and said more about the modern German painters, with whose careers English readers are less likely to be acquainted. Not one of the least attractions of the book are the fifty whole-page illustrations, some of which are exceptionally good, though a few err distinctly on the side of blackness.

THE excellent series of volumes contained in the "Library of Art" are now being re-issued by Messrs. Duckworth & Co., and should meet with a hearty welcome. They are of a handy size, well illustrated, and their letter-press is interesting, authoritative, and compact, giving all the information which the student is likely to require.

In *Giotto*, which forms one of the series, Mr. Basil de Selincourt had a difficult subject, which he has treated with marked ability. Around the life of the founder of the school of Florence a wealth of tradition has been evolved, which needs carefully sifting before the germs of truth can be discerned. To reject it altogether is to rob the painter's career of many of its most picturesque incidents, which, whether true or false, are so thoroughly consistent with his character as to throw a more vivid light on it than the prosaic authentic records, while the traditions themselves are often too contradictory to known facts to be accepted *in toto*. Mr. Selincourt has achieved a happy mean between the two alternatives, and though he has disproved the truth of many of the old legends, he has rejected none without full consideration. His criticisms on the works of the artist are acute and just, and he shows little tendency to fall into the strain of indiscriminate eulogy which many previous writers have affected on the subject of his monograph.

A FEW years ago the collection of works of art located at the Guildhall was, if not actually a reproach to the

"The Catalogue
of the Guildhall
Gallery"

City of London, so markedly inferior to those belonging to many provincial corporations as to make it rank very low in popular estimation.

The newly-issued catalogue of the collection, compiled by Mr. A. G. Temple, shows what a tremendous advance has been made since he assumed the curatorship in 1866. As a general representation of British art it now comes second only to the national collections, for though some notable names are absent, most of the leading artists of the eighteenth century are well represented, as well as a goodly sprinkling of those in the nineteenth century. The collection is especially strong in portraiture; the likenesses of city and national celebrities having been gradually accumulated since the latter half of the seventeenth century, when a nucleus was formed by the City Corporation commissioning J. M. Wright to paint the portraits of the twenty-two judges who decided the various claims and contentions arising out of the destruction of landmarks by the Great Fire in 1666. He performed his task in a business-like, if not a highly artistic, manner. Since his days, similar though not such

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extensive commissions have been given to more justly celebrated portrait painters, while other additions have been made by donations, so that the collection now includes portraits by Kneller, Ramsay, Reynolds, Copley, Beechey, Opie, and Lawrence. British sculptors of the eighteenth and early nineteenth centuries—a period of low accomplishment in this art, relieved by a few striking exceptions, are also well represented. The Corporation have from time to time provided grants for the purpose of purchasing works of general interest by contemporary artists—money which during the earlier history of the collection was too often wasted, but which of recent years has been laid out with great judiciousness, the most recent additions being a

series of beautiful studies by the late J. M. Swan, R.A. Then there have been numerous acquisitions by donation and bequest, the most important of these being a hundred examples by the late Sir John Gilbert, presented by him and his brother, and the hundred and thirty pictures left to the gallery by Charles Gassiot in 1902—a somewhat uneven collection, but which contains many works of great interest, including one of Constable's finest landscapes, and representative examples of many past and present British masters. The biographical notes in the catalogue, which has been compiled by the director, are singularly full and accurate, and make it a useful work of reference.

"Short Masonic History." By Frederick Armitage
(Weare & Co. 4s. 6d. net.)

WE never knew till we opened the pages of Mr. Frederick Armitage's *Short Masonic History* how interesting such a story could be made. We dealt with



MRS. DAMER FROM THE "LIVES OF THE BRITISH SCULPTORS"
BY E. BERESFORD CHANCELLOR (CHAPMAN AND HALL)

Vol. I. some little time ago, and now quick on its heels follows Vol. II., which continues the story of the craft and deals also with the higher degrees, including the topic of lady masons. There is an illustration showing one of the fanciful ladies' lodges started in Paris in 1812, when the poetical ideas of the French craftsmen devised a lodge called "The Beautiful and Good," with a ritual for ladies in which the fair neophyte was first handcuffed with bracelets of iron, which were afterwards exchanged for garlands of roses. There is to-day an order of ladies, but their ideas are more severe than the lighter fancies of their Parisian predecessors, who we note always followed their masonic duties by a ball.

In a year, such as the present, of Coronation festivities, the minds of Englishmen will grow used to processions, but the one thing they are unlikely to see is a procession of freemasons, as such have been banned by the masonic authorities. In the early part of the eighteenth century they were, however, quite usual on the occasion of the annual festival through the streets of the city to the halls of one of the city companies, the most favourite being Stationers' Hall. Those were the days of literary squibs, and nothing seemed to excite the public fancy more than the doings of freemasonry, for pamphlet after pamphlet appeared dealing with their doings, and, what is more, the books sold well. These processions gave rise, amongst the young bloods of the day, to an elaborate display in the shape of a mock procession in the year 1742 down the Strand, the members of which were attired in masonic regalia, and all this was done at an expense of several hundred pounds to satirise the newly-constituted body. So much was the public amused by this that a drawing

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of the procession was made and engraved by Whitefear, and designated by him "A Geometrical view of the Scald Maserable Masons." The whole engraving measures over 24 inches and is too wide to reproduce in its entirety, but we are enabled to show the portion of it passing before Somerset House.

In the year 1814, prior to the battle of Waterloo, for some reason it was assumed that peace was about to be declared, and public rejoicings were arranged. At Totnes, in Devonshire, a procession was arranged for the 22nd June, 1814, concerning which the programme is preserved in the old Guildhall of the town, showing that not only were the military forces represented, but also all the industries and interests of the neighbourhood. The 20th Regiment of Foot, of course, came first, followed by tradesmen, arranged according to their occupations, after which came a military band, followed by the local tradesmen, no doubt in regalia, while the town clerk, on horseback, brought up the rear. Such a function would, of course, be incomplete without a dinner, and we observe that this event is announced by a statement at the foot of the programme, spiced with humour, to the effect that "John Bull's fare for 2,500 guests will be on the table at two o'clock."

We have noted many other interesting excursions in this book into the bye-paths of freemasonry, as well as on the highway to the higher degrees, and can promise our readers an interesting and profitable time in perusing it.

ONE of the most fascinating volumes to a collector is a bookseller's catalogue—always presuming that it is an accurate record and the subjects it enumerates are worth recording. The Catalogue latest issue of Messrs. Maggs Brothers (109, Strand), their 265th, to be exact, complies with both these qualifications. The rare books, prints and autographs it describes are of the nature to make a collector's desire outrun the limits of his purse. There are several interesting items of Americana, others relating to Bacon, and some beautiful and ornate specimens of binding. One of the most covetable prizes to be acquired is a set of original catalogues of the Free Society and the Society of Artists, extra illustrated, with autograph letters and 350 original drawings by exhibitors, including examples of Gainsborough, Cosway, Romney, Morland, and other eighteenth-century masters. Carlyle, Gray, Hood, Lamb, Milton, Pope, Stevenson, Swift, and Swinburne are among the authors represented by original editions, while the autograph hunter will find attraction in original MS. by George Meredith, besides numerous letters ranging in period from that of Charles I. to the present day. A unique item is the autograph album of Emma Isola, the adopted daughter of Charles Lamb, which contains specimens of all the distinguished writers of the time. Of choice prints there is an abundance, the higher priced ones being not always the most attractive.



MASONIC PROCESSION PASSING SOMERSET HOUSE, 1742
(WEARE AND CO.)

FROM "SHORT MASONIC HISTORY," BY F. ARMITAGE



A GROUP, BY THE REV. WILLIAM PETERS, R.A.
By permission of Mrs. Price.



OF recent years the Royal Academy has become the most heartily abused of all English art exhibitions. No

The Royal Academy, 1911 artist outside the ranks of the elect has a word to say in its favour; the critics are loud in its condemnation, and the public, while they flock to it, do so only as a matter of duty. This lack of popularity may be ascribed to bad hanging. The exhibition has outgrown the methods of the hanging committees—methods which were adequate in the days of Reynolds, when English art was practically homogeneous, but which are now hopelessly antiquated. Though one may not have been behind the scenes on the hanging days, it is easy to realise the procedure. The most important pictures are allotted to the wall centres of the various rooms, and the remainder, roughly sequenced according to size,

are grouped around them; the best—and occasionally some of the worst, when they happen to be signed by Academicians—being placed on the line. Care is taken that immediate neighbours shall not clash conspicuously, and that light pictures shall be contrasted against dark; but of any attempt at homogeneous grouping there is none. Imagine the effect of the National Gallery arranged on similar lines—works of the Barbizon School and primitive Italians huddled in indiscriminate array with seventeenth-century Dutch masters and classical landscapes by Claude; yet there is as great a gulf in the conception and technique of works by, say, Mr. Leader and Mr. Hornell, or those of Sir Lawrence Alma-Tadema and Mr. Strange, as there exists between any of the foregoing. If the authorities would only recognise this elementary fact and divide the exhibition into



THE CHURCH AT HAARLEM

BY JOHANNES BOSBOOM

(THE FRENCH GALLERY)

The Connoisseur

homogeneous sections, the gain would be great. The present arrangement is analogous to serving up a six course dinner as a single dish, the various ingredients of the meal, however delectable when taken separately, making but a sorry compound when presented in a single mess.

This year's exhibition will not rank among the best. It lacks the half-dozen pictures whose presence or absence, according to popular estimation, constitute the difference between a good or bad academy. These need not of necessity be either great or artistic, but they must possess some element of novelty to distinguish them from the mass of the exhibits—the works by well-known artists, which are more or less plagiarisms of past successes, and those by outsiders which are plagiarisms of these plagiarisms. This element of novelty is absent. There is nothing sufficiently striking to impress itself on the memory of the ordinary visitor, and afford him a theme for tea-table small talk—no sensational religious picture to evoke his sincere if shallow spiritual emotions, and no large historical canvas to re-awaken his dormant interest in the memories of past ages. What problem pictures there are are concerned with problems of tone and colour, the solution of which brings no appreciative thrill to the bosom of the Philistine, who is interested more in the theme presented than in the manner of its presentation, in the sentiment of the work than its technique. Can it be said that the Philistine is wholly wrong? The popular pictures of the past may have borne the same relation to the highest art as the old three-volume novel did to the work of Shakespeare; but at least they lifted the spectator's mind from his everyday life, and carried it to the realms of romance and history. The painters of England to-day have attained a higher general level of craftsmanship than ever before; but their work is steadily narrowing in its range of interest. Religion and history, once the great themes of art, are becoming tabooed; anecdotal painting is disappearing, only portraiture and landscape continue to flourish, for such is the decree of the art patron, and so in the present academy the works which bear well-known signatures are almost wholly confined to these two branches of art.

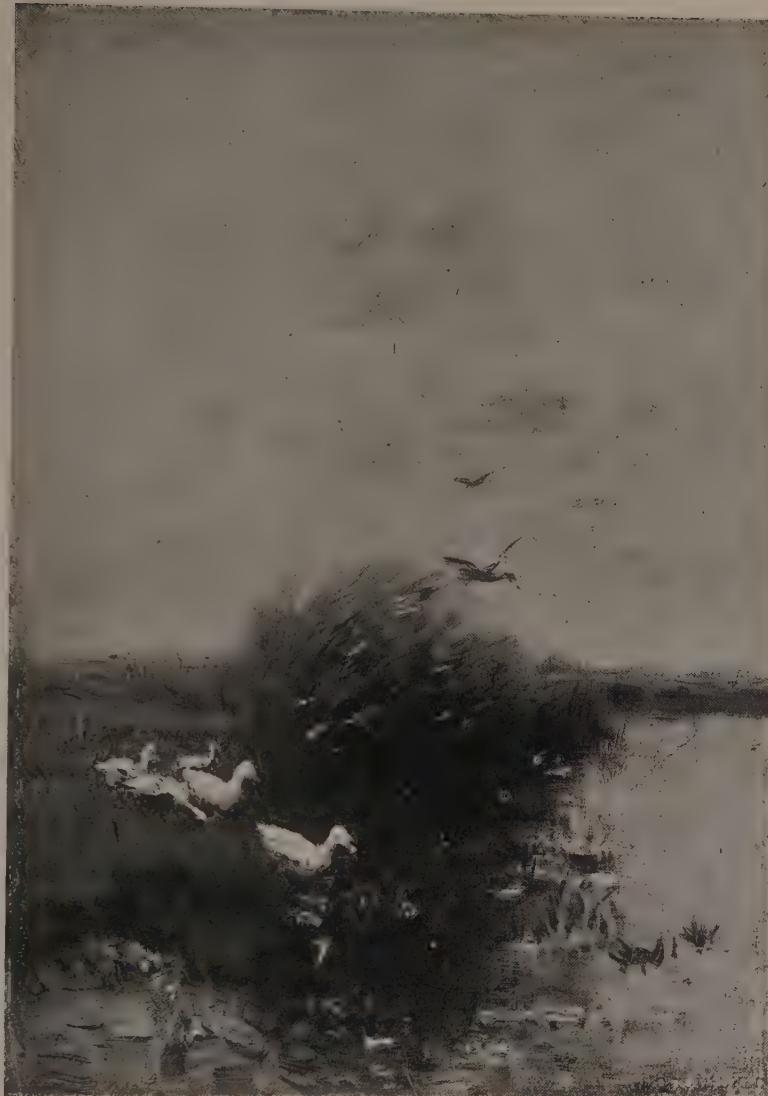
This year the most attractive works are distributed throughout the exhibition, instead of being largely concentrated in the third room. The contents of this large gallery, indeed, generally considered the *salon d'honneur*, are, on the whole, distinctly inferior to those of the two smaller rooms preceding it. In the first gallery is the *Dead Heron*, the only contribution of Mr. J. W. North, an artist whose work is always idyllic in its sentiment, and suffused with personality. The present example is characteristic of his later style, subtle and intense, but lacking in simplicity. Near by Mr. Bernard Priestman, in *The Outskirts of a Northern City*, finds poetry in the smoke-belching chimneys of a manufacturing town. The view is a distant one. The smoke pall that hangs over the city is torn into streamers by the breeze, and silvered by the sunlight as it floats into the blue sky, while the vivid green of the meadows in the foreground emphasises the note of joyousness which animates

the work. Sir Alfred East's *Footbridge* is conceived in a more sedate spirit. It is academic and conventional—not conventional in the sense of being commonplace, but as interpreting nature through the medium of a beautiful convention—a method which, however variously it may be employed, must be requisitioned to produce that intangible quality called style. Sir Alfred is essentially a stylist, and though this example of his powers is somewhat monotonous in its colour and the massing of the foliage in the foreground, it is beautifully conceived in its colour, harmony, dignity and repose. Similar praise may be given to his larger work, *A Lancashire Valley*, one of the most beautiful and poetical landscapes in the exhibition. Mr. J. J. Shannon is at his best in the portrait of the *Marchioness of Lansdowne*, a work of great distinction and full of character. Mr. Frank Dicksee, who is now absorbed among the ranks of our portrait painters, can always be relied upon to produce a pretty and pleasing picture, and his portrait of *Mrs. George Pinckard* is no exception; but the work is overloaded with detail, and does not carry conviction. Mr. Arthur Hacker's diploma picture, *A Wet Night at Piccadilly Circus*, will be an interesting addition to the heterogeneous collection, which is hidden away in the upper galleries at Burlington House. It is a vivid rendering of a scene which everyone knows, but of which few have realised the beauty. The blaze of lights subdued by the foggy atmosphere, the shimmering reflections on the pavement, and the hurry and bustle of the crowded street, are realised with great versimilitude, and happily combined into artistic unity.

Among the innovations of modern art, which, however sentient the effects they produce, cannot be regarded as wholly legitimate, is the use of oil colour to attain effects more properly within the domain of pastel. Mr. Adrian Stokes's *Autumn on the Simplon* is an instance in point; it is undeniably powerful, a vivid if summary rendering of one of Nature's sternest aspects, but the fluid quality of oil colour is lost—purposely lost one would think—in the handling, and at a little distance away it has all the appearance of heavily laid on pastel. Mr. Shannon's portrait of the two sons of Douglas Vickers, Esq., is hardly in the same rank as his picture of Lady Lansdowne, already mentioned, the general effect being artificial and pretty. Some good colour is shown in Mr. H. La Thangue's *An Italian Garden*; but the picture which undeniably dominates the second gallery is Mr. John Lavery's *An Amazon*, an example of the modern school at its best, typical in what it conveys as well as what it omits. The subject is something of an enigma—a young lady in modern riding costume mounted on an Arab steed and holding a spear perpendicularly in her hand. In the largeness of its style, the realization of atmospheric truth, and the monumental simplicity of the composition, the artist has produced a masterpiece; yet one feels that in so doing he has sacrificed certain truths, which the painters of an earlier generation would have regarded as essential. In a work of this scale they would have told us more about the muscular development of the horse, and have painted the landscape with sufficient local

colour to have afforded us a clue to its whereabouts, above all have revealed a *raison d'être* for the existence of the spear. But Mr. Lavery has been content to give us a beautifully posed figure. Sir Hubert Herkomer has only a partial success in the portrait of *Lady Devonport*, but his *Lord Fisher of Kelverstone* is a direct, manly piece of work. Mr. John Sargent, though well represented this year, is hardly at his best. He shows his versatility by sending four examples, individually illustrating landscape, portraiture, genre, and purely decorative art. His *Waterfall* suggests scene painting in its broad handling and the accentuation of the blues in the colour of the rocks. Glancing at it quickly the picture seems a

theatrical failure, but as it arrests the eyes it resolves itself into a wonderful piece of imitative realism, the rocks focus themselves into their proper places and the splashes of white paint become a foaming torrent. In no other picture in the exhibition is the illusion of an actual scene so forcefully or pregnantly conveyed. His portrait of the Archbishop of Canterbury, however, lacks distinction. One feels that the painter was anxious about it; something of his usual spontaneity and freedom is absent, and the revelation of the sitter's personality is hardly sufficiently intimate. Nor does Mr. Sargent's large lunette decoration, entitled *Armageddon*, make amends; in its present perpendicular position the figures, which are painted with all the artist's realistic force, give the spectator an uncomfortable feeling that they are being hurled down on top of him, but this no doubt will be corrected when the work is placed horizontally in its allotted panel of the ceiling of the Boston Library. Even then, however, the



THE EDGE OF THE WATER BY WILLEM MARIS (THE FRENCH GALLERY)

first impression to be conveyed will be less of the Titanic battle in which the final act of warfare is consummated than of Phaeton being hurled from the chariot of the sun. The fourth picture is that of a group—presumably the artist and his party ensconced in an Italian "loggia," a satisfying piece of work, full of light and life, and at once delicate and forceful in its execution. Mr. Edward Stott's Madonna-like women, with their attendant groups of children, recall in their conception the art of the early Italian renaissance. *Her thoughts were her Children*, by this artist, is painted with the flat impasto and delicate colour characteristic of his work, and which is productive of a singularly sweet tonal harmony. The

face of the Madonna would be improved if the modelling was more forcible, as it seems flat and wanting in expression. Sir Luke Fildes' *Lady Aird* might form a pendant to the *Lady Devonport* of Sir Hubert Herkomer, which hangs near by and has already been mentioned. The artist, though now ranking as one of the most fashionable of portrait painters, has done better work in other spheres, and highly wrought though the picture is, the likeness of the sitter is a superficial one, revealing little of her real individuality. His *Ailsa and Dorothy, daughters of P. M. Inglis, Esq.*, is marred by the same fault. Mr. Frank Bramley's picture of *Helen, daughter of Charles Chalmers, Esq.*, despite the somewhat unfortunate composition, which, at first sight, makes it appear that the figure of the nurse seated on the floor in the extreme foreground is cut in half by the frame, is a much more convincing piece of work. Strongly handled, and thoroughly unconventional in its treatment, it amply justifies the artist's recent

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elevation to the ranks of the Academicians. Nor must one forget to mention *When blue evening falls*, by the same painter, one of the numerous canvases on which artificial light is shown in juxtaposition to early evening twilight, the deep blues of the landscape as seen through the window of a room illuminated from an invisible source being a remarkable piece of rich and sustained coloration. Mr. Lamorna Birch's *Cornwall* will be a welcome re-inforcement to the Chantrey fund pictures in the Tate Gallery. It is a fresh, breezy representation of an April day, when sunshine and shower alternate, and the freshness of springtime is on everything. The picture is full of movement and joyous life, and affects one like a burst of song. Sir E. J. Poynter is another artist whose impressionism among the ranks of portrait painters is a wholly unmixed loss to art. His portrait of Mrs. Dubosc Taylor, if not lacking in dignity of pose and a certain statuesque feeling of design, is hard in execution and wanting in animation. Mr. David Murray's seascape, titled with a quotation from the ballad of "Sir Patrick Spens," though scarcely suggesting as boisterous a scene as the quotation suggests, is an atmospheric rendering of sea and sky, though the forms of the waves are hardly sufficiently realized. Mr. Peter Graham's *Homewards* is a characteristic cattle piece, which would be better appreciated did not the composition and general effect so closely resemble many of the painter's previous efforts. From Mr. Charles Sims, whose works always seem impressed with the light-hearted abandon of youth, much is expected nowadays. From his examples in the present exhibition one would think that his art is in a state of transition, still following the wanderings of a vagrant fancy without having lighted on a permanent abiding-place. His *Gentle Love* is his most important contribution here, a quaint conception redeemed from incongruity by the power the artist possesses of clothing his weirdest fantasies in habiliments that make them appear as reasonable and seemly creations. So in this instance we are not surprised to find the terrace of an old-world French garden occupied by a dainty dancing maiden with skirts and hair all in a whirl, and a cupid engaged in launching forth one of his arrows, but are only delighted to find ourselves in such charming company. Very delightful, too, is the same painter's *Crab Apple Tree*, ringed round by a circle of dancing urchins; though why their forms should be enveloped in a cloud is hardly apparent. Their light footprints would scarcely raise an atom of dust from the green sward on which they are disporting themselves, and their movements are not so swift as to prevent them from being clearly and distinctly visible. In his *Legend* Mr. Sims is hardly so happy; he has grouped into one composition the stage properties of classical and mediæval myths, and the result is a confused medley, very beautiful in parts but sadly wanting in unity. The little girl who answers to the euphonious names of *Alexandra Franziska Euphemia Norman-Neruda*, is very charmingly portrayed on a canvas by Mr. Mouat Loudan—a happy rendering of the simple beauty of a pretty child, whose fresh, rosy complexion and golden hair are heightened in their effect by the cool tones of black, white, and grey which occupy

the rest of the picture. Mr. George Clausen now occupies a position in English art analogous to that of Millet in French. Though the technique of the painters is different, and the work of the French master was inspired by a deeper poetical feeling than that of his English successor, the main theme of both artists is essentially the same—the eternal conflict of man with nature. In his *Propping the Rick—a Stormy Day*, Mr. Clausen gives yet another version of this, marked by a thorough sincerity which despairs to invest the labourers—who are shown struggling to wedge in the props so as to support the stack against the rising wind—with any grace or dignity that is not rightly theirs. Yet in its way the picture is an epic, of which the straining, toiling men, lean with work and forced by their efforts into attitudes that are far from graceful, are no unworthy heroes. The picture is powerfully painted, and the composition, which evokes rhythmic harmony out of the repetition of lines, which individually possess no beauty, is both original and masterly. Sir L. Alma-Tadema's two most important works, *A Summer Offering* and *When Flowers return*, two groups of heads, are hung together to form a centre in one of the long walls of the third gallery. If this painter's art shows no progress, at least it is marked by no retrogression. In the perfection of its technical accomplishment it remains in its way unique, a monument of deft manipulative skill in which the most minute imitative finish is attained without the loss of atmospheric values.

Another painter of the old school is Mr. Alfred Parsons, whose fine landscape, *The Heart of Somerset*, shows a wide vista of wooded hill and valley—a beautiful scene realised with topographical accuracy—an accuracy, however, which in no wise detracts from the artistic merits of the work. Comparing it with *The Chalk Pit* of Mr. Algernon Talmage, a fine example of the more modern school, one realises the essential difference between the two phases of thought. Mr. Talmage is more direct, more personal; he is less anxious to tell us of the scene he paints than to put upon canvas the impression it made on him. He is not a transcriber of nature so much as an interpreter. His is the poetry of art, while Mr. Parsons gives us the prose, but prose that is delightful, and which, like the prose of literature, is more exact and definite than poetry, though less imaginative. There is room for both schools of thought, and if we are to enjoy art in all its fulness it is necessary to have both. Mr. Orpen is represented by two portraits only; they are both good—so good, indeed, as to compensate for the absence of works of another character from his brush—but it is to be hoped, nevertheless, that he, like so many other figure painters of distinction, will not become wholly absorbed among the ranks of portraitists. The first is called *A Man in Black*, a title which is explanatory of the colour scheme adopted, when it is added that the subject is posed¹ standing against a plain sombre background, the only positive lights being afforded by the flesh tones, his linen, and the lining of the silk hat he holds in his hand. The man depicted is a foreigner of striking appearance, standing with his chest thrown slightly forward, his face marked by determination. The

Current Art Notes

handling of the work is broad, succinct, and masterly, realised apparently with a minimum of effort, yet nothing omitted that should have been included. Not less successful is the same painter's portrait of *Claude E. Bishop, Esq.*, which is embodied in a light scheme of colour, silvery grey being predominant. Here again the painter has seized the individuality of his sitter, and fine as is the technique of the work, it is not allowed to obtrude unduly on the spectator's notice. Mr. Clausen's *From my Window in the Small Hours* is a faithful study of the backs of a row of London houses, their unsightliness draped and beautified by the mystery of night. *The Drove* is a fine cattle piece by Mr. Arnesby Brown, broadly handled, and essentially true in lighting and atmospheric expression. Mrs. Knight's large canvas of *The Daughters of the Sun* is only a partial success. It shows a group of partially disrobed school-girls on a rocky coast flanked by a stretch of blue sea, in which some of the party are already disporting themselves. The torrid glare of the sun is emphasised so strongly that the eye is repelled with the glow of hot colour, to which there is no adequate relief or contrast. *Among the Pots*, by Mr. Norman Garstin, is excellent in its rendering of textures. Mr. George Harcourt has two pictures, both representing the effect of Chinese lanterns when contrasted with the natural evening light. Both are well painted, yet one suspects that they would be more effective and convincing if the artist had chosen a little later period, when there was less daylight to minimise the effect of the artificial light. Mr. J. H. F. Bacon's portrait of *A. G. Temple, Esq.*, is a pleasing and natural likeness of the Director of the Guildhall Gallery. Another portrait which should not be passed over is Mr. Harold Speed's full-length portrait of *Madame Agnes Nicholls*, a well-arranged composition marked by charm of colour and facility of execution. *The Shap Fells, Westmorland*, of Mr. Oliver Hall is a characteristic example, strong and forcible, and thoroughly sincere, but somewhat monotonous in colour. *The Rehearsal*, by Richard Jack, shows a marked advance on anything that the artist has hitherto produced, being quite one of the best genre pictures here, broadly and solidly painted, and realised with an unaffected sincerity that recalls some of Hogarth's interiors. *The Grange in Derbyshire*, by Mr. R. Gwelo Goodman, marks him out as one of our coming landscape painters, if, indeed, he has not already arrived, for this and his *Borrowdale Valley*, for strength, vividness, and directness, will hold their own with anything in the exhibition. The Hon. John Collier's *Eve* would have been more appropriately fitted with a less ambitious



MING FIGURE OF AN AMAZON
(MR. FRANK PARTRIDGE'S GALLERY)

title, for this nude girl, well painted as she is, possesses no special fitness to emblemize the mother of all mankind, and looks more as if she had been disturbed when bathing than fleeing from the wrath of an offended and omnipotent deity. *Yacht Racing in the Solent*, by Miss Alice Fanner, is a most successful work of its kind, the clouds scudding across the sky, the shimmer of the lights and shadows on the water, and the yachts gliding along under full sail, being all vibrant with movement. Mr. Hornell's *A Spring-time Roundelay*, if beautiful in itself, is too much a repetition of the artist's previous work to need description. *The Mask*, by Mr. G. W. Lambert, which is hung too high to be properly appreciated, is one of the best examples of the nude in the exhibition. There are many other noteworthy oil-paintings which are unavoidably omitted from this notice, but these, together with the sculpture, water-colours, black and white, and architectural designs, must be left for a further article.

THE exhibitions at the French Gallery (Pall Mall) are always among the events

of the picture season.
Selected Pictures
By Johannes
Bosboom and
Willem Maris
Their scope is usually
confined to the representation of a few
artists—perhaps a
single master, or two or three, as the case
may be—but these are generally men
whose reputations, so far as England is

concerned, have been gained less by public exhibition than the accumulation of their works in the hands of enlightened collectors. So a representative assemblage—no less a one is tolerated in the French Gallery—has something of the charm of novelty, and enables the visitor to confirm or modify the opinions he has gained from seeing isolated examples of the artists exemplified by examining their works *en masse*. In the present exhibition a fine collection of pictures by Willem Maris, the youngest of the famous trio of brothers, and Johannes Bosboom are shown. The pictures of the first-named artist are well known in England; but those of Bosboom are too exclusively absorbed in Holland to be familiar over here. Both men are Dutch; both were contemporaries, yet their art is curiously dissimilar. Maris is of the moderns; his pictures are abreast of all that is best in contemporary art, in which, indeed, his work has exercised a pronounced and vivifying influence. Whereas Bosboom is a survivor of the older school, the inheritor of the traditions of Rembrandt and Pieter de Hoogh, and his pictures, wrought with great conscientiousness, and to a high degree of refinement, are closely akin in feeling to the works of the last-named painter at

The Connoisseur

his best period. He is characteristically Dutch in the close similarity of the subjects of his paintings. Like many of the greater masters of his school, he has consistently cultivated his talent in one direction, content to repeat a similar theme again and again with slight modulations of effect, like a musician extemporisng beautiful variants on the same harmony. He is classified as an architectural painter, because he loved to depict the interior of old churches ; but it would be more true to call him a painter of light and shadow, for it is to his refined perception of chiaroscuro and of atmosphere that his pictures owe their great charm. In the examples of his work shown at the French Gallery—too many for individual mention, and of too level an excellence to allow selection for special commendation—though the architectural details are recorded with minute fidelity, it is the play of the sunbeams on the time-worn masonry that attracts the eye, and the tender atmospheric glow which suffuses each canvas, so that the stone-work, instead of being cold and austere, is permeated with warmth even in the deepest shadow. Slighter, more freely handled, but equally delightful, are Bosboom's drawings.

The works of Willem Maris are almost an antithesis to those of Bosboom ; while the one artist is always indoors, the other remains in the open, and his pictures are conceived with a whole-hearted disdain for imitative detail or minute finish, and a fixed purpose to subordinate every other consideration to the expression of atmospheric truth. Unlike many of the modern Dutch masters, he is a wholly joyous painter, revelling in sunlight, in lush fields where the dewdrops sparkle on the grass, and in still waters where cattle come to refresh themselves. Cattle and poultry provide the principal motifs for his pictures. The animals and birds are rendered with a full knowledge of their structural anatomy, but the expression of this is studiously concealed, so that it shall not conflict with the other and more important truths which are conveyed in the work. Thus Maris places his animals in an environment of air ; they do not stand out of the picture as did those of Sidney Cooper and the other imitative artists of his period—they are part of the picture, appearing in due relation to the other objects presented as they would do in nature. In the exhibition of the French Gallery one can trace the gradual development of the artist's work. Some of the earlier examples, though far superior to those of any of the contemporary English cattle-painters of the time, are a little hard and painty, displaying too great a regard for high surface finish, but in masterpieces like *The Edge of the Meadow*, the largest work shown, *Feeding the Calves*, *A Quiet Corner*, or in a dozen more which could be mentioned, the artist has reached the full consummation of his powers.

Water-Colours at the Graves Galleries, and Ivory Bas-Reliefs. By Signor E. Cadorin

At the Graves Gallery (6, Pall Mall) a composite collection of water-colours has been gathered together, pleasantly varied in style and subject. A few have been seen before in London exhibitions, but these are

all of sufficiently high quality to warrant re-inspection. Among the noteworthy exhibits are *The Piazza, Venice*, by Mr. Alex. J. Mavrogordato, which is agreeable in tone and feeling ; a highly wrought study of a flower garden by Mr. T. N. Tyndale, entitled *Michaelmas Daisies* ; and *A View of Nice*, by J. Fulleylove, which, though pleasant in colour, is a little empty. Mr. W. Follen Bishop's several contributions are all well sustained in their somewhat forced schemes of coloration. A careful study of *Incoming Waves* is a piece of conscientious work, in which the form and weight of the breaking rollers have been realized with a fidelity that is too often absent from the summary expressions of modern sea painters. Another sea painter of a more impressionist type is Mr. F. W. Sturge, whose examples vary greatly in their quality. One of the best of them is a *Gale on the Cornish Coast*, an effect in grey and white, which possesses considerable colour charm and is marked by a full appreciation of atmospheric values. The late Wilmot Pilsbury is represented by a number of refined drawings subtly delicate in tone, and delightful in their sweet, tender colouring ; among the best of these are *An Old Mill* and *May Blossom*. Some of Mr. Charles Dixon's contributions bear a familiar resemblance to earlier performances ; perhaps the most pleasing of them is the strongly painted *Off Cape St. Vincent*, a study of a white sailed felucca on the deep blue waters of the Mediterranean. Sir Hubert J. Medlycott shows several pleasing but over-coloured views of continental cities. A sterling piece of work, thoroughly sincere and unaffected, is *The Yellow Leaf*, by Mr. Spenlove-Spenlove. Among other exhibitors whose works are worthy of notice are Messrs. David Green, Harry Hine, and L. Burleigh Brühl.

With these works are shown a small collection of bas-reliefs on ivory by Signor E. Cadorin. As a medium for the sculptor ivory has many disadvantages, not the least being the small scale on which it can be worked and the difficulties it presents for manipulation. Signor Cadorin has successfully overcome them, and his portraits—which are to ordinary sculpture what miniatures are to painting—are among the most successful examples of their kind that have been seen for some time. The work is delicate, refined, and marked by subtle characterisation, while the warm tint of the ivory offers a welcome change to the cold dull white of the marble usually employed in work of this kind.

WHISTLER'S art was an amalgam compounded from that of Velazquez, Japan, and—Whistler himself, as we thought, but now the exhibition at the Goupil Gallery (Regent Street) shows that the third element was largely derived from the paintings of one, Walter Greaves, who has languished in obscurity while the works of his quondam pupil have been realising small fortunes. Technically it is incorrect to refer to Whistler as Mr. Greaves's pupil ; their positions were supposedly reversed, Whistler in the early sixties taking young Greaves, who was the son of a neighbouring

Current Art Notes

boat-builder, into his studio as a pupil. In truth, the two men were mutual gainers by their companionship; and Whistler, one fancies, was the greater gainer of the two, for his was the more assimilative mind, and Greaves's the more original. Whistler was hailed as the discoverer of the Thames by night—its nocturnes, harmonies, and mysterious beauties; but now we find that he was anticipated a decade or more by Greaves, who also directed the steps of his master to Cremorne Garden. Though Greaves was the discoverer of these things, it hardly detracts, for he possessed the power granted only to genius of thoroughly assimilating anything he borrowed and making it entirely his own. Very curious is the effect of the exhibition; the works are so like those of Whistler, that at first glance they would pass for his, and yet there are essential differences. Mr. Greaves, one would surmise, had a more vigorous and less artistic personality than Mr. Whistler possessed, a more tolerant perception of detail, and a less sedulous regard to the subordination of all other considerations to the realisation of a work as a perfect artistic whole. In portrait painting he is undeniably Whistler's pupil, following closely the master's style and technique, but less suave and fluent in his handling; but it is in the street and river scenes that Mr. Greaves most completely evinces his own personality. That Mr. Greaves has learnt much from Whistler there is no gainsaying; but one wonders, if he had come under a less dominant influence, if his art would not have found freer and fuller expression. Yet, as it is, it ranks him with our leading masters of to-day—a master who would have been unknown to us but for the chance discovery of one of his pictures in a shop by a discerning connoisseur.

ADVANCED impressionism is represented in the Stafford Galleries (1, Duke Street, St. James's), by the works of **Pictures by Monsieur Andre Wilder**. Monsieur Andre Wilder, who, if not as far forward as some of his compatriots, is sufficiently advanced to place him in the vanguard of the modern movement. In regard to this style of art, one cannot halt midway between two opinions—it is a case of either liking or hating it. Thoroughly sincere it may be, for it is a perfectly logical development of theories which have been already partially adopted in the works of masters of assured eminence. But art is essentially illogical; it is always a compromise; one cannot express by the limited range of the palette the immense variations of tone there are in nature. White is insufficiently bright to reproduce the effect of a glint of sunlight on a black object, so that when it is sought to represent the brightest light on the brightest object, a sense of illusion can only be attained by an ingenious and perfectly legitimate falsification of tonal values, by which certain truths are sacrificed for others. But the sacrifice must not be too extreme, or else the sense of illusion is lost. Monsieur Wilder, in his efforts to analyze light, goes to extremities. One may admire the spirit in which his work is undertaken, but unless one belongs to the limited band of the

initiated who delight in post-impressionism and other kindred cults, one cannot admire the work itself.

At the Galleries of Messrs. A. W. Wilde & Co. (89, Mount Street), Mr. Baragwanath King is showing a series

"Bonnie Scotland"
Water-Colours
By Mr. Baragwanath King

of water-colour drawings, entitled *Bonnie Scotland from the Trossachs to Skye*, though there are also included a few of those Dartmoor scenes the representation of which first introduced the artist to the London public. Mr. King is a facile painter, epitomizing in broad, swift touches the aspects of mountain and moorland, with much truth to local colour and feeling for atmospheric effect. Somewhat summary in his generalizations he yet manages to convey the feeling of loneliness and space there is in the vast solitudes of the north, or the more savage gloom that hangs over such wild fastnesses as the "Dark Loch Coruisk." Nature in a more inviting aspect is shown in the pleasantly coloured *A Sheep Track above Meavy, Dartmoor*, or a *Burn in the Blackmount*, in which the mountains are suffused with tender light. Well as the artist succeeds in reproducing the strong, rich coloration of moorland scenery, it would be well if he did not confine himself too exclusively to this theme, as a greater variety of subject would add much to the charm of the exhibition.

MR. MAX BEERBOHM is the most cruel of our prominent caricaturists. There was a barbed wit dis-

Caricatures by Max Beerbohm played in many of his hundred and odd drawings shown in the recent

exhibition at the Leicester Galleries (Leicester Square), which must have rankled cruelly in the feelings of many of his victims. Yet it was honest wit, its keenest point untouched by malice, and the sufferers from his shafts of ridicule must forgive their pangs in view of the unqualified mirth afforded to the general public by the revelation of their foibles—personal, political, social, or artistic. Lord Rosebery was among the most frequently caricatured of the artist's victims, perhaps the funniest of the drawings in which he appeared being that in which he was depicted reclining on a couch in front of the stately gardens at Mentmore disturbed in his solitude by the apparition of Socialism; but funnier still was the drawing showing Sir Ernest Cassel, Messrs. Alfred and Leopold de Rothschild, Lord Burnham, and Mr. Arthur Sassoon proceeding with dubious mien along a corridor at Buckingham Palace to ask, "Are we as welcome as ever?" Indescribably cunning Messrs. Lloyd George and Winston Churchill looked discussing the settlement of "The Succession," the latter saying to his companion, "Come, suppose we toss for it, Davey?" to which the former replies, "Ah! but, Winsie, would either of us as loser abide by the result?" Mr. Balfour, Lord Hugh Cecil, and various celebrities in politics, literature, and art are included among the subjects of the other caricatures, which, almost more than those of any other contemporary, can dispense with the assistance of explanatory letterpress to point the barb of their wit.

The Connoisseur

THE publication of an important mezzotint after a modern master is a welcome sign of the increasing catholicity of public taste. Recent issues have been generally confined to reproductions of eighteenth century artists, and in a more limited degree to those present-day painters whose pictures happen to be the popular vogue of the moment; but the masters of the late Victorian epoch—those whose work commanded esteem while they lived,

"*Joli Cœur*"
Engraved by Mr.
Percy H. Martindale, after D. G.
Rossetti (Mr. John
F. E. Grundy,
Edition limited to
artist's proofs in
colour at £4 4s.)

and the durability and stability of whose fame is now assured—have been unaccountably neglected. The engraving to which reference is made is the fine plate by Mr. Percy H. Martindale, after Dante Gabriel Rossetti's *Joli Cœur*, issued in colours by Mr. John F. E. Grundy (4 and 5, Adam Street, Adelphi). The picture is now on view in the English Section at the International Exhibition at Rome, and is illustrated on page 82 of the present issue of THE CONNOISSEUR MAGAZINE. It is a typical "Rossetti"—one of those feminine types of beauty which he, almost alone amongst modern artists, invested with the significance of the eternal. Unlike most of the works of the poet-painter which were tinged with sadness, it is wholly joyous, a symbolic expression of that "happy love" which the painter himself experienced only too briefly.

Mr. Martindale, in his translation, has caught the spirit and feeling of the original with marked success, and the reproduction decidedly gains by being printed in colour, for it is on his rich coloration that so much of the sensuous charm of Rossetti depends. This important plate is the more to be welcomed as a proof that Mr. Martindale has entirely overcome the trouble with his eyesight which interrupted his labours some time ago; he is one of our most capable and scholarly mezzotinters, tracing his artistic ancestry to the great masters of the English school, he being a pupil of the late J. B. Pratt, who was pupil of David Lucas, who was pupil of S. W. Reynolds, who was pupil of J. R. Smith. Among the productions of his graver have been plates after many modern artists, and some highly successful translations from works by Reynolds, Romney, and Hoppner.

ONE regrets that the fine sixteenth-century Spanish reredos in polychrome and gold, now resolved into component parts and distributed between the two divisions of the Spanish Art Galleries (44 and 50, Conduit Street), could not be set up in its original form, so beautiful are the individual fractions; but ample consolation is afforded to the visitor by the sight of another reredos in its entirety. This is by the well-known Spanish artist, Alonso Berruguete, a student of Michael Angelo, who, like his master, was proficient in the arts of painting, sculpture and architecture. The altar-piece, which came from a church in the province of Navarre, afforded him congenial scope for the exercise of all three arts. It is a large and impressive design in polychrome and gilt, finely carved, and having several tiers of richly wrought panels and numerous statuettes set in an elaborate architectural framework. The fine carving, the rich colouring, and the highly ornate nature of the design, make the reredos a most beautiful example of ecclesiastical decoration. Included in the exhibition are many other examples of carving, chiefly of an ecclesiastical character, not only of Spain of the sixteenth century, but of German fifteenth-century work.

A Ming Figure

THAT there were Goths and Vandals in the artistic East, even before the days when it was contaminated by the inrush of the industrial West, is exemplified by an interesting and beautiful specimen of Ming pottery which is now on view with other objects of Oriental art at Mr. Frank Partridge's gallery (4, King Street, St. James's). The piece represents an Amazon, and though in itself most richly decorated, has some long time ago been covered over with red and gold paint, evidently by some Chinese artist. This has now been removed so as to allow the original coloration of the work to be revealed. The face and hands of the figure are in terra-cotta; it stands on a base of pottery, while the dress and armour are in variously coloured porcelain glazes, the predominant hues being celadon, white, and that delicate tint known to collectors as "blue after rain." Originally the figure has held a sword in the right hand, and probably a shield in the left, and the pose is thoroughly easy and natural.



"THE SUCCESSION"
BY MAX BEERBOHM
(LEICESTER GALLERIES)

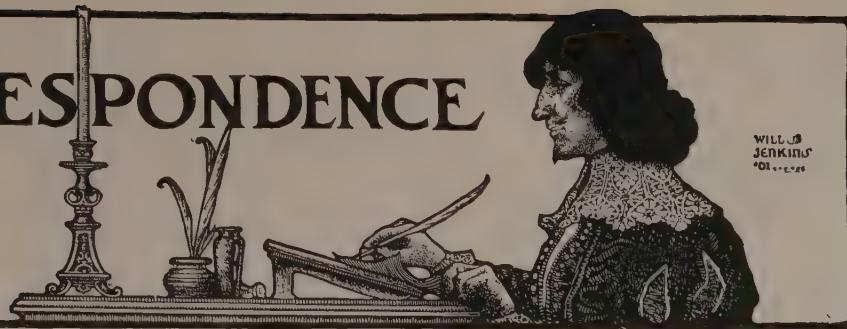
LIPSOM RACES.

Pullard, delin.

Smart & Hall, sculp.



CORRESPONDENCE



Special Notice

ENQUIRIES should be made upon the coupon which will be found in the advertisement pages. While, owing to our enormous correspondence and the fact that every number of THE CONNOISSEUR MAGAZINE is printed a month in advance, it is impossible for us to guarantee in every case a prompt reply in these columns, an immediate reply will be sent by post to all readers who desire it, upon payment of a nominal fee. Expert opinions and valuations can be supplied when objects are sent to our offices for inspection, and, where necessary, arrangements can be made for an expert to examine single objects and collections in the country, and give advice, the fee in all cases to be arranged beforehand. Objects sent to us may be insured whilst they are in our possession, at a moderate cost. All communications and goods should be addressed to the "Manager of Enquiry Dept., THE CONNOISSEUR MAGAZINE, 95, Temple Chambers, Temple Avenue, E.C."

ANSWERS TO CORRESPONDENTS

Prints.—A3,894 ("Thermos," Kensal Green).—The value of the prints you describe is approximately as follows:—(1) *Gordon Riots*, after Wheatley, £1; (2) *Bolton Abbey in the Olden Time*, by Cousins, after Landseer, 10s.; (3) and (4) *Punch*, by H. Lemmon, and *Pet Lamb*, by S. W. Reynolds, a few shillings each; (5) *Village Festival*, by E. Smith, after David Wilkie, about 10s. There is little demand for any of the subjects.

Books on Furniture.—A3,905 (Boston, Mass.).—We should recommend you Macquoid's *History of Furniture*, in four volumes, at 25s. per volume, published by Lawrence and Jellicoe. A very useful and handy book is Haydon's *Chats on Furniture*, 5s., published by T. Fisher Unwin.

"Psyche."—A3,909 (Newcastle-upon-Tyne).—Judging from the description, your picture bears some resemblance to the painting of *Psyche* by Hoppner, which is well-known from the colour-print engraving by Henry Meyer. If you care to send a photograph, we can confirm this.

Gilded Bronze Casket.—A3,910 (Portman Square).—The casket shown in the photograph you send is not likely to have been used for church purposes. It is a jewel casket, made sixty or seventy years ago, when there was an attempted revival of Gothic art, and its application to domestic and other things. Many caskets were produced in this style, and the manufacturers may have made several exact reproductions.

China.—A3,911 (Cardiff).—We can only give approximate valuations from the particulars you send us. (1) The value of the armorial plates by Flight, Barr & Barr (*circa* 1810) would depend somewhat on whose armorials they were, but the plates may be averaged at 15s. each. (2) The figures on the teapot may be what is known as "Macaroni" style. It should be worth 30s. (3) The teapot is the work of Miles Mason, of the end of the 18th century, and its value should be about £1. (4) The plates being marked "Dillwyn, Swansea," are saleable, and are worth about 10s. each. (5) The jug, as a marked piece, is worth 35s. to 40s.

Books.—A3,924 (Worcester).—(1) *Fifteen Splendid Portraits of Royal Personages*, as described in your letter, is worth two guineas. (2) The value of Walton's *Lives*, 1670 edition, with four portraits, is from £5 to £10, according to the binding. A presentation copy is worth about £32.

Chambers's Cyclopædia.—A3,927 (Rugby).—We fear that your book dated 1786 is practically of no value, being obsolete.

Landscape on Panel.—A3,930 (Tunstall).—We cannot

identify the artist of your picture from your description. If you would send us a photograph, we should, perhaps, be able to tell you whose the initials are.

Engravings by Nathaniel Green.—A3,941 (Kingston-on-Thames).—The value of the coloured engravings, *The Descent from the Cross* and *The Annunciation*, by Nathaniel Green, which you describe, is from £1 to 30s. the pair. They are not very saleable.

China.—A3,946 (Greenock).—Information might be obtained from the firm, old established and still in existence, for whom the china was made, but it is unlikely they would reveal their trade secrets. They supply china and earthenware of various qualities, and probably of several different origins. In any case the pieces you describe are not likely to be of any considerable age or of special interest to collectors. The word "Bodley" points to some of the pieces having been made by Messrs. Bodley & Co., who manufactured at the Hill Pottery, Burslem.

Baxter Prints.—A3,947 (Brixton).—We should recommend you to *The Picture Printer of the Nineteenth Century: George Baxter*, by C. T. Courtney Lewis, published by Sampson Low. You will find in this a list of all the plates he reproduced.

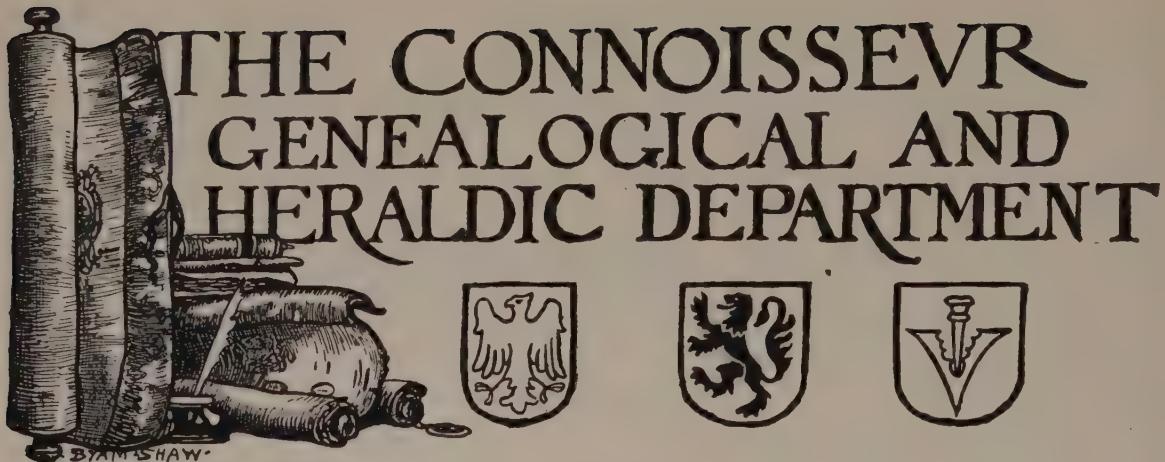
Engravings.—A3,962 ("Wakefield," Watford).—Your engravings of the *Four Seasons* are worth from £1 to 30s.

Rubens.—A3,974 (Winchmore Hill).—It is not recorded that Rubens ever painted on ivory; but there are many miniature copies of his works in existence.

Engravings.—A3,978 (Bury).—We are afraid it would be impossible to give a valuation of your engravings—*Mrs. Billington*, by J. Ward, after Sir J. Reynolds, and the other engraving by Val. Green — without inspecting the actual impressions. There have been reprints of both subjects. We should advise you to send them up for expert opinion.

Books.—A3,993 (Leeds).—(1) *The Gardens of England*, by E. A. Brooke, with plates as described, is of very small value. (2) *Illustrations of the Highland's Ethiopia*, with twenty-six plates, complete in three volumes, is not at all saleable, and worth only a few shillings.

Tea Services.—A4,002 (Halesowen).—Judging from the photographs alone, we should say that the service marked "A" is probably Worcester, and about eighty years old, and although not really fine quality, should be worth about ten guineas. The other service, marked "B," is from one of the numerous Staffordshire factories of a little later date. Being rather plain work, it may be valued at about £6.



Special Notice

THE CONNOISSEUR MAGAZINE has a Genealogical and Heraldic Department under the direction of a well-known genealogical writer. Fees will be quoted on application to the Heraldic Manager, 95, Temple Chambers, E.C.

[THE idea that inquiry into one's family history is an idle pursuit, tending to foster pride, has passed away, and it is now thought that a study of ancestry may prove helpful, and give practical lessons in many ways. This being so, an account of the various materials from which a genealogist traces pedigrees may be of some interest. After Wills and Parish Registers by far and away the most important are Chancery Proceedings, for the records of this Court are a veritable gold-mine to the genealogist. Of these documents it has been said that they record not only the names and descriptions, relationships, and descents of the parties concerned, but their very words. These records commence in 1377, and continue to the present time. It may be imagined that only descents of the well-to-do can be obtained from these pleadings, but this was not so; and it has been laid down that any family who ever owned an acre of land must have had a Chancery suit at some time or the other.]

ANSWERS TO CORRESPONDENTS

BONNELL.—James Bonnell, Accountant-General of Ireland, "a man eminent for his saintly life," was born at Genoa 14 November, 1653. He was son of Samuel Bonnell, merchant of Genoa and Leghorn; grandson of Daniel Bonnell of London, merchant; and great grandson of Thomas Bonnell, Mayor of Norwich, but formerly of Ypres, in Flanders. James Bonnell married in 1693 Jane, daughter of Sir Albert Conyngham, and died 28 April, 1699, leaving no surviving male issue. The office of Accountant-General of Ireland was conferred, at the Restoration, upon Samuel Bonnell as a reward for his great support of the Royalist cause, and the son's name was included in the Patent. The *Walloon Registers* of Norwich give the baptism of Samuel, son of Daniel Bonnel, 18 September, 1608; and in the *Visitation of Middlesex for 1663* is a pedigree of Bonnell of Isleworth, which commences with David Bonnell of the city of Norwich, gent.; the arms of this family being given as, "or semée of cross-crosslets and a lion rampant azuré charged with an annulet."

DUCHÉE.—The Will to which you refer was proved in the Prerogative Court of Canterbury, 8 October, 1788, and commences as follows: "I Jacob Duché late of the city of Philadelphia, born April the 26th, 1708, in the said city in the province, now the state, of Philadelphia, but at present residing in the parish of Lambeth and co. of Surrey."

CRESAP.—Col. Thomas Cresap (father of Capt. Michael Cresap, a notable character in connection with America and the Indians) went to Maryland at the age of 15, and his birthplace is said to have been Skipton, co. Yorks.; but we believe this has not yet been substantiated. The name, an unusual one, is no doubt another form of that of Chrishope. John Chrishop of Stockton, co. Durham, is mentioned in the Registers of Durham Cathedral in 1754. The arms of Chrishope are, *sable a fret or between 8 crescents argent; crest, a bear's head muzzled.*

AVELINGH.—Without considerable research it is not possible to say whether this Dutch family is of English origin, or if

descended from an Englishman bearing the surname Aveling. The name as spelt in this country is supposed to be another form of the surname Evelyn; and, so far, we have not met with the occurrence of *Aveling* till modern times. The will of Robert Avelyn, of Newbury, co. Berks., was proved in 1546, and this name occurs in that district somewhat frequently in the 16th century. We do not find that this family is armigerous.

WINNIF.—In THE CONNOISSEUR MAGAZINE, October, 1907, we answered a query concerning the family of Wenyeve, of Brettenham Hall, co. Suffolk; and are now able, in consequence of the recent publication of *Jacobe Extracts from the Parochial Registers of St. Germain-en-Laye*, to add a little to the information then given. The following entries appear, and refer to the children of George, son of Sir George Wenyeve of Brettenham Hall, M.P. for Sudbury, and who d. 1706.

1691.—Jan. 29, bapt. Christine, ff. Georges Winiffe, gent., Angl. et Dorothée Foord.

1692.—Nov. 9, bapt. Georges Robert, f. (of the same).

1694.—Feb. 7, bapt. Jaques, f. (of the same, the father being described as "Conseiller de Londres").

1695.—Mai 12, bapt. Therèse, ff. (of the same).

1696.—Nov. 21, bapt. Georges Jean, f. (of the same), and was "inh." on the 25th, aged "15 jours."

1698.—Av. 25, bapt. Edouard f. (of the same).

1699.—Sept. 17, bapt. Julie, ff. (of the same, the father in the last two entries is described as "advocat du Parlement de Londres," but of this we are somewhat doubtful).

Edward was the only surviving son, and eventually succeeded to the Brettenham Estate. He entered Holy Orders, was Fellow of St. John's College, Cambridge, and rector of Brettenham; d. 24 July, 1754, aged 56. His grandson, George, d. 7 Oct., 1814, when the family became extinct in the male line; but as Robert Wyneve of Aldham, and Richard Wyneve of Elmsett (younger brothers of John of Brettenham) were living 13 Hen. VIII., it is possible the present bearers of the name, in its modern form, may be descended from the same stock.

The Connoisseur

DYNASTIES in art and commerce are generally of short duration. A few families of painters have continued to produce pictures to the second and third generation; the sons and grandsons of a few leaders of industry have followed in the latter's footsteps, but for the most part the representatives of the later generations have drifted into other pursuits. An honourable exception is the well-known firm of Wedgwood, the fifth generation of the family being now in control of the business which was

A Wedgwood Exhibition

well-ordered development. Among the latest designs is one of roses which, hand-painted on various articles of table and other ware, is to serve as a memento of the Coronation year. Then there is the delightful "Strawberry" pattern, which was designed by Wedgwood in 1772, the "Lille" and "Vieux Rouen" patterns, reproductions of those on seventeenth-century Rouen ware, and what perhaps will appeal even more to the connoisseur are the specimens of Queen ware, some based on old designs, and others cast from the original moulds in which



founded over a century and a half ago by that famous pioneer in ceramic art, Josiah Wedgwood. His name is more specially associated with the giant workshops he established at Etruria, Staffordshire, but like his successors he had showrooms in London, in the then fashionable thoroughfare of Greek Street, Soho. These have long since been vacated, but the present firm have evinced their adherence to old traditions by making their new premises (26 and 27, Hatton Garden) a reproduction of their original ones—not an exact replica, for the galleries are larger and loftier than their earlier predecessors, but with the columns, the chaste ceiling and wall decorations, and beautifully moulded china cabinets, all constructed in exact accordance with the original designs, so that the galleries are an embodiment of an interior of the Adam period, a style which is perhaps the most delightful adaptation of classical design to domestic architecture which has ever been evolved. In this appropriate setting Messrs. Wedgwood are now showing an epitome of their multitudinous wares, the new and old mingling together with a congruity that comes of continuous and

the clay of the potter is wrought into forms as light and dainty as filigree work. The ornamentation in acid gold, a process which gives results of a specially durable quality and beautiful surface, as applied to various wares, always with a beautifully rich and decorative effect, will attract much admiration. Then there are a wealth of specimens in Jasper ware and Basalt, the designs for which, either made or inspired by Flaxman, resulted in the production of the finest examples of classical ceramic art since the time when Greek civilization was blotted out before the inroads of barbarianism. It is in these works, almost more than in his larger pieces of sculpture, that the genius of Flaxman found its true vocation, and the busts, the cameos, portraits, and designs in bas-relief executed after him are the most perfect things of their kind that we can have—not even surpassed by Josiah Wedgwood's famous reproduction of the Portland vase. Though the show-rooms are intended primarily for the use of customers of the firm, private individuals who care to inspect this choice and varied collection can do so by obtaining an introduction from their dealers.

A VARIED appeal awaited the visitor to the Bailiee Gallery, where post-impressionism in the works of Miss

"Days and Nights in August," by Mr. Robert Bunny Paintings by Miss Anne Estelle Rice and Colour-Prints by Messrs. Copperfield, Ltd.

by Mr. Bunny which, curiously like those of the late Albert Moore in their feeling for graceful line and their constant repetition of certain types of model, were yet freed from all charge of plagiarism by their broader technique, stronger chiaroscuro, and wider outlook. Like too many of the moderns, Mr. Bunny has little feeling for textures or imitative realism; these qualities he discards purposely, and granted the necessity of their absence the artist has attained an artistic triumph in most of the works shown. Highly decorative in their arrangement, and showing great power in their rendering of sunlight or night effects, they give evidence of strong and original personality on the part of the artist, from whom much may be looked for in the future. One wonders to what goal post-impressionism is leading us; the examples of it displayed by Miss Estelle Rice appeared to be harking back to the art of the elderly spinsters of former days, who wrought weird designs in needlework in which the objects depicted were outlined in broad bands of vivid colour. "Such pictures," it was stated in the preface to the catalogue, "are a record of life more alive than reality." It may be so to the initiated; the outlining of the form of a white house in vivid pink against a blue sky may affect them as a "new vision of light-steeped colour," but the ordinary observer sighs for something more nearly resembling the vision conveyed to him by his own eyes. Highly decorative colour schemes can be produced in this way, for the harmonious juxtaposition of bright primary colours is always agreeable to the eye, but they can be produced more brilliantly in other and more legitimate mediums—in wall-paper, hangings and pottery; and in these mediums, the designs for which are of necessity conventional, the spectator can enjoy them the more because he is spared the solution of the perplexing enigma as to what they are intended to represent.

The exhibits of the colour-prints of Messrs. Copperfield, Ltd., in an inner gallery, conclusively showed to what a high level of excellence mechanical process work, aided by artistic manipulative skill, have now attained. The exhibition included facsimile reproductions in colour from old and modern pictures and photographs from life; so easily were the subjects of the last-named posed, so effective and natural the colour schemes, that it was difficult to distinguish them from the other classes of work displayed. Of the latter there was a charming translation of a portrait of *Miss Adeane*, by Downman, which admirably recalled the touch and feeling of the original drawing, and others equally successful after the same artist, Romney, Thorburn, and Eddis.

THE grafting of the new on to the old, the adaptation of the beautiful structures and designs of past ages to the requirements of the present, is a present **Historical Houses** feature of English domestic architecture which has done much to give it its unique reputation. This continuity of thought and design is exemplified not only in the palatial country seats, but also in humbler residences, such as one, for instance, as Paley Cottage, White Waltham, near Maidenhead, which five years ago was a tumbledown, rickety-looking building, disfigured in parts by the additions of the early Victorian builder. The present owner then acquired it, made it his hobby, unearthed the beautiful old ceiling beams from their plaster covering, opened up the old fireplaces, and made judicious additions—the present kitchen, for instance—but always carefully using materials from old buildings thoroughly in keeping, until at last the edifice has become an ideal old-world cottage, to which a beautiful garden gives additional charm. A more imposing residence, one of the stately homes of England, indeed, is Frant Court, near Tunbridge Wells, where once lived Lord Stratford de Redcliffe, England's great Ambassador to Turkey. Situated some 600 feet above sea-level, the house commands a glorious panoramic view, one of the most pleasing features of which is the broad spread of Eridge Park, almost immediately adjoining. It is approached through beautiful wrought-iron gates, said to have been one of the attractions of the Great Exhibition in 1851, and is a long, many-gabled, picturesque structure in red brick with finely toned roof, surmounted by tall chimneys, belfry, and cupola. The many rooms and domestic offices are large and spacious. The foregoing residences are being offered for sale by Messrs. Harrods (Brompton Road, S.W.).

In the hands of Messrs. Powell & Powell, of Bath, is that well-known place of historic interest, Beckington Abbey, of whose beauties and traditions a substantial volume might well be written. The date of its original foundation seems to be a matter for conjecture, but it reached the height of its monastic glory at about the middle of the thirteenth century. Later on it was converted to a Priests' College. It retained its religious character until the reign of Henry VII., when it passed into secular hands, since which generations of successive owners have added to its beauty and comfort. The interior contains a wealth of decorations and panelling of the Tudor and Jacobean periods; the main staircase is Jacobean. A unique feature of the house is the ornately decorated ceilings, which occur in all the principal rooms, and many of which are of exceptional beauty. The building is embowered amidst delightfully laid out grounds.

To Broadoaks, Byfleet, the fine residential estate which is being offered by Messrs. Collins & Collins (37, South Audley Street, Grosvenor Square), attention was called in our last month's issue. The mansion during the last few years has had a fortune lavished upon it, and is fitted up with an ornate splendour and a regard for comfort and convenience that make it one of the most perfect establishments in the country.



OFFICIAL EXHIBITION MEDAL
DESIGNED BY MR. PERCIVAL HEDLEY

A UNIQUE COLLECTION AT EARL'S COURT.

FAR and away the most important exhibition of historic art open to the public in London this year is the remarkable collection brought together in the buildings familiar to everyone, and now known as the New Earl's Court, where the Ducal Hall, Queen's Palace, and Royal Galleries are filled with specimens of every period of significance in the great story of art throughout the ages. The directors of the undertaking have been truthfully descriptive in their choice of a title for this display, for the International Ancient Art Exhibition is exactly what its name indicates. On one point, however, it is as well to be a little more precise in explanation of the idea embodied in the phrase. It might be thought that the ordinary loan collection, so well known to frequenters of international exhibitions for years past, had been

repeated over again with but little variation at Earl's Court; that selections had been made from the principal art galleries and museums of England and the continent of Europe, and brought together in that stilted formality of arrangement so characteristic of the official mind, often so lacking in vitality, and of so little direct personal interest to the public.

THE INTERNATIONAL EXHIBITION OF ANCIENT ART

BY ERNEST W. GREGORY

FROM PUBLIC AND PRIVATE SOURCES.

Now in this particular the organisers of the Ancient Art Exhibition have very wisely departed from the stereotyped plan. The public galleries of Europe

are well known. People travel more and more, and the number of those interested in the arts, who can be impressed with a collection of details gathered from sources already familiar, grows less and less. On the other hand, objects of art in the possession of private families, in the hidden corners and byways of old cities, in the churches and monasteries of little travelled countries, and in the twilight of hundreds of ancient, half-forgotten houses, are of constant interest to the steadily growing numbers of those who have the means and desire to collect them. It is, of course, plain that only a very small number of people can devote the time to a personal pursuit of fine pieces of



AN ANTIQUE GHORDES RUG FROM 100 TO 200 YEARS OLD
PECULIARLY RICH DESIGN

Exhibited by Cardinal & Harford, 108-110, High Holborn, W.C.

work through the myriad and often obscure channels of communication of the old world. This fact is the sole foundation upon which dealers make their collections. It is not a practical proposition for a private collector to go to Spain for a piece of Moresque ware, to travel from there into Italy for a carved ivory crucifix, to journey to Pekin for embroideries, and

ransack Japan for rare enamels and bronzes. But what is impossible to the individual has been a matter of comparative ease to the body of experts who have directed the energies of the management of the International Ancient Art Exhibition. The accumulation of exceptionally rare and valuable productions, which could not under any other conditions be examined without immense labour, time, and expense in travel, has been the main object of the organisers, and when the collection is ultimately dispersed, very

items which go to the making of this great museum of antiquities. The subject is as limitless as the history of mankind. Adequately treated, it is a practical exemplification of the march of civilisation from the earliest period of which we have records down to the present day. The Great Sphinx of Ghizeh, for thousands of years one of the inscrutable mysteries of the land of the Pharaohs, is shown in the centre of the Queen's Palace in the famous replica made by Mrs. Longsworth, an American



A VERY FINE SPECIMEN OF THE HEPPLEWHITE PERIOD, WITH PAINTED DECORATION AND CANE SEAT
IN ORIGINAL CONDITION

Exhibited by Colling & Young, 4, Bird Street, Oxford Street, W.

many of the exhibits will become the private property of those who may not again care to show their treasures to the public. It is this, apart from the intrinsic value of the works of art in the exhibition, which renders the present event at Earl's Court unique. One may pay a visit to any of the national collections in Europe and America and see pictures, sculpture, tapestries, china, furniture, bronzes, and so on, with the practical certainty that they will be on exhibition in the same place for years, probably generations. But in the Ducal Hall and Queen's Palace at Earl's Court are objects which next year will be dispersed among private galleries and public museums all over the world. They will then, very many of them, be practically inaccessible.

ANTIQUITIES OF EGYPT.

Catholicity of selection, of course, has been exercised in bringing together the twenty-five thousand

woman, who spent three years in continuous study and careful measurement of the monument in its sandy bed in the Nile Valley. This copy, in itself a monument of painstaking research, is the property of Mr. William Northrop McMillan, who purchased it at the Paris Salon of 1902. It will finally be presented to the Chicago Art Museum. One may take it as representing at Earl's Court the most remote boundary of the subject of ancient art. The monument is symbolical of many greater things, more imperishable and mysterious things, than a twentieth-century collection of the arts of the ages, yet it is none the less a most significant and convincing sign of that passion for probing into the past which can best be satisfied by the preservation of such historic works of humanity as are represented in the gallery over which it seems the presiding deity. Connoisseurs and collectors are not the product of our own time. They have always tenderly watched over the relics

The International Exhibition of Ancient Art



SETTEE BY THOMAS CHIPPENDALE, PART OF A SUITE INCLUDING SIX CHAIRS, AS ILLUSTRATED BELOW
Exhibited by Frank Partridge, 4, King Street, St. James', S.W.

of civilisations anterior to their own, and in spite of occasional lapses into barbarism have been the means of transmitting to us many splendid examples of the work of remote ages, which but for them would have been entirely lost. It is a mistake, which every collector knows (though many of the general public do not seem to realise it), to suppose that modern enthusiasm for early works of art represents the only intelligent appreciation of their value since the time they were created. In some cases, of course, excavations have only recently been made, and treasures unearthed which have certainly never seen the light of day for

thousands of years. Of such are the exhibits of ancient Persian tiling.

A FAMOUS GREEK STATUE.

But in regard to many antique works at Earl's Court, there is evidence that for hundreds of years they have been carefully watched over by successive collectors in just the same spirit as that which animates us to-day. Let us take, as an example, the famous "Guarnacci Hercules." Competent experts have placed it beyond doubt that this magnificent statue is over two thousand years old, and its history



TWO CHAIRS FROM THE ABOVE SUITE
Exhibited by Frank Partridge, 4, King Street, St. James', S.W.

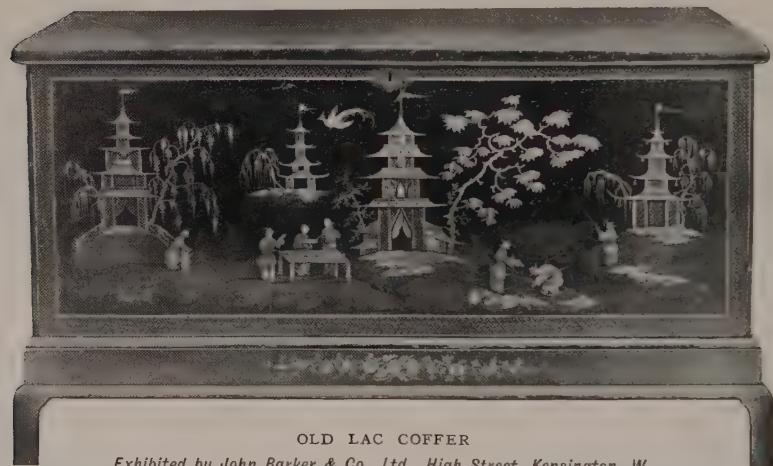
The Connoisseur

can be traced with certainty for centuries. It is supposed to have come into being in the fourth century B.C., which was, of course, the greatest period in the history of Greek art. After lying in the country of its origin for some two hundred years, it was brought to Rome some time in the

of the statue, but this particularly interesting relic is attributed variously to Lysippus of Sycione, or one of his pupils or followers, among whom are mentioned the names of Doetondas of Sycione, Eutiches (the sculptor of the Euratus), and Tisicrates, the last-named suggesting itself as being the most probable.



TOP OF OLD LAC COFFER



OLD LAC COFFER

Exhibited by John Barker & Co., Ltd., High Street, Kensington, W.

second century B.C. With the fall of the Eternal City, it sank with other glories of Rome, and lay buried until, during the Pontificate of Clemens XI. (1700-1721), it was resurrected from that prolific cemetery of art treasures between the slopes of the Aventine and Palatine Hills. Afterwards the heroic statue passed into the possession of Monsignor Mario Guarnacci, Pope Clemens XII.'s most valued and trusted *protégé*, who placed it in his palace at Volterra.

In securing the Guarnacci Hercules as an important item in the Exhibition of Ancient Art, the organisers have typified the great age of Greek sculpture by one of its finest examples. It has always aroused enormous enthusiasm among connoisseurs, and a considerable amount of research work has been gone into by those who have had it in their possession since it was unearthed in the early part of the eighteenth century. There is no doubt whatever as to the age

HISTORIC ASSOCIATION.

Visitors to the Ancient Art Exhibition, of which there have been already many thousands, are not animated by the same spirit exactly as those who make lengthy pilgrimages to permanent collections. The standpoint of the art student is one thing, the standpoint of the collector another, though the latter studies art whether he will or no. Interest, to the lover of old things, centres very largely round history, old associations, authenticity, rarity, and so on. There is also the possibility of possession, the most powerful incentive. Consequently a detailed description of even the finest works of art, from an æsthetic point of view alone, appeals to connoisseurs with less force than what one may call a statement of collateral facts. You will admire, without a doubt, a little boxwood statuette in the Ducal Hall, about two feet high, representing the Virgin and Child. It is exquisitely carved, its grouping and design of the highest merit.

The International Exhibition of Ancient Art



A WILLIAM AND MARY SETTEE

Exhibited by John Barker & Co., Ltd., High Street, Kensington, W.

Obviously it is of the sixteenth century, probably French. But when you know that it was removed from the Abbaye of St. Martin La Garenne, near Mantes, that the Virgin is supposed to be a portrait of Marie de Medicis, and the child^{that} of her son, who later became Louis XIII., your interest is quickened, the passion of the collector awakes in you, and the portals of history are opened. It is history, history in marble, bronze, ivory, silk, wood, and all the other materials which man has from time immemorial fashioned to his use and in forms which give him delight, that stimulates you to enthusiasm.

The traces of human handling, the glimpses of old religions, old customs, old friendships and quarrels, seen in the half-light as the veil of the past is fitfully wafted aside, are wine to the connoisseur, who can re-create for himself, with the precious relic in his hands, that little part of the wonderful mosaic of human progress and achievement which this Exhibition of Ancient Art so brilliantly portrays. I have known an old man confidentially unbutton his coat, carefully take from within his breast-pocket a little leather case, much worn, very stained and discoloured, and tremblingly show within a modest bit of glass. And what is this prized possession? Nothing whatever of value, except that a Queen in captivity once in an idle moment at her chamber window drew the diamond of



ONE OF A SET OF FOUR VERY RARE MAHOGANY
ARM-CHAIRS, INCE AND MAYHEW PERIOD

Exhibited by A. B. Daniell & Son, 42, Wigmore Street, W.



AN OLD OAK JACOBEAN CABINET WITH FINELY MOULDED
FRONT, INLAID WITH HOLLY, IN VERY GOOD CONDITION

Exhibited by A. B. Daniell & Son, 42, Wigmore Street, W.

ARRAS-HUNG HALLS.

For the adequate disposal of tapestry on walls where it can be properly seen, there are few places in London to equal the Queen's Palace at Earl's Court, and one of the most satisfactory features of the present exhibition is the way in which over half the



MAHOGANY INLAID GENTLEMAN'S WARDROBE OF THE LATTER HALF OF THE EIGHTEENTH CENTURY

Exhibited by Heal & Son, Tottenham Court Road

her ring over the glass and traced her name. Whether the old man is right or not, he believes the story, he presses the case to his heart, and in him burns the spirit of the true collector. And that is the spirit which is drawing to Earl's Court its thousands.

Here is another bit of history in the set of French table-linen contributed to the exhibition by the Baroness de Staël. There is a tablecloth and eight serviettes. This exquisite linen was a personal present from Louis XV. to the baroness's great-grandfather, the Count Le Fargue. It exists only in the original shown. Woven into the material is a representation of the conquest of the town of Tournay, together with the Bourbon arms. There is Louis XV. on horseback, and the inscription runs : "Louis XV., Roi de France, et de Navarre." This Bourbon relic has been handed down from daughter to daughter, until, on the death of the baroness's mother, it came into her possession.



WALNUT INLAID WILLIAM AND MARY PEDESTAL TABLE AND TOILET GLASS

Exhibited by Heal & Son, Tottenham Court Road

available hanging-space there has been allocated to the art patronised so extensively by kings. There is a particularly fine Flemish tapestry representing the "Creation," and four other Flemish tapestries from cartoons by Raphael, these last being valued at £10,000. If there is one thing more than another which cannot be "picked up for a song" in a second-hand dealer's shop it is tapestry. It should be remembered that tapestry was never at any time a common part of the furnishing equipment of the house. Often enough it never paid for its making. Tapestry weaving had to be supported by direct patronage, as James I. of England and Henry IV. of France supported the weavers of Paris and Mortlake. The output was small, and the number of houses into which tapestry eventually went were few in number. Thus the recent vogue for collecting old tapestries has grown rather faster than specimens of the historic art have come into the market. It is uncommon, very



FINE CHIPPENDALE CARD TABLE ON BALL AND CLAW FEET, EIGHTEENTH CENTURY

Exhibited by J. Davis & Sons, Ltd., 209, Tottenham Court Road

The International Exhibition of Ancient Art

uncommon, for a collection to be shown of anything like the interest and character which distinguishes that at the Ancient Art Exhibition, and it is still rarer for such fine examples to be for sale, for the great houses which possess them are closely holding these wonderful textiles. Occasionally, however, specimens are to be found, and the organisers at Earl's Court have been signally fortunate in being able to add such an attraction to their great exhibition as the storied tapestries on the walls of the Queen's Hall.

MASTERPIECES OF PAINTING.

Literally an entirely new museum of historic art has been opened at Earl's Court. That such an achievement has been found possible in so short a space of time as was available, speaks well for the management, but much more significantly for the influential and wide-spreading agencies whose sympathies appear to have been enlisted. No branch of fine, decorative, or applied art is without notable representation. Obviously this has meant that



A VERY FINE OLD OAK JACOBEAN BEDSTEAD, CARVED POSTS AND CARVED AND INLAID HEAD AND CANOPY
Exhibited by A. B. Daniell & Son, Wigmore Street, W.



OLD ENGLISH CARVED AND GILT CONSOLE TABLE
Exhibited by Hindley & Wilkinson, Ltd., 70, Welbeck Street, W.

specialists have contributed from all parts of the world. The pictures alone form an exhibition which, without anything else, would be sufficient to attract an interested public. They have been sent from collectors in France, Belgium, Holland, Germany, Austria, Italy, Spain, and all parts of the United Kingdom. Specially interesting are the series of pictures illustrating French art of the eighteenth century, among which may be noted two fine examples by Boucher, *La Fontaine d'Amour* and *La Musique*, contributed by a collector in Paris. Of great historic significance is the only portrait for which Peter the Great ever sat, that by Caravague, painted at Astrachan in 1712; and the fine *Danæ*, by Titian, from the Rothschild collection, is equally famous. Titian is also represented by a picture of Marie Magdalen, and a Venus. Connoisseurs of the work of Teniers will find the two *Wayside Inn* scenes worth going a long way to see, as well as another picture by the same master, entitled *Une Critique*. *A Monk in Ecstasy* is the name of a fine work by Murillo, and Salvator Rosa is represented by his *Grotto and Sheep*, and a distinguished landscape. As indicating the ground which has been covered, the following works, as well as those already mentioned, may be noted:—A picture of the *Holy Family*, by Jules Romain, a pupil of Raphael; a collection of six pictures by Monticelli; the *Archbishop on his Death-bed*, by Devos; Ingres' famous picture of *Rachael*; a *Portrait*

of the *Princess de Rohan*, by Largillière; a drawing by Le Barbier, entitled *An Offering to Venus*; the *Grand Canal, Venice*, by Francesco Guardi; two fine works of Albert Guillaume; *After the Storm*, by Bovie, the Belgian painter; a *Portrait of Madame Duverger* of the Comédie Française in her part of L'Avanturiere, by Gérome; two still-life pictures by Werdaels; the small but very valuable *Regiment's Departure*, by Challe; the *Castle of Loch Leven*, by Daguerre; and three miniatures by Madame Girardier of King Edward VII, and the Emperor and Empress of Russia.

A HINT TO COLLECTORS.

It is scarcely surprising that the amount of insurance on the whole Exhibition of Ancient Art is close on a million of money, and as prices rule nowadays, even this does not represent the potential value of the works at Earl's Court. There is hardly an object which is not increasing in value solely by the slipping away of time, and no doubt many of the exhibits will appreciate much more rapidly after the change of ownership which this exhibition is certain to bring about. Opportunities are present on the walls and in the cases for observant collectors to make profitable investments, and it is, of course, not always the style appreciated to-day which will be competed for in the immediate future. For this reason the highly representative character of the exhibition, embracing as it does examples from every conceivable source and every age, gives a greater chance to private connoisseurs than a collection having narrower boundaries.



ONE OF FOUR SIXTEENTH-CENTURY EMBROIDERY PICTURES IN DARK BLUE VELVET AND GOLD
Exhibited by The Spanish Art Gallery, 50, Conduit Street

The International Exhibition of Ancient Art



OLD WORCESTER DESSERT SERVICE, GREEN AND GILT, SPIKE BORDER, RARE COLOUR AND DECORATION

Exhibited by Mortlocks Ltd., 466, Oxford Street, W.

EXAMPLES OF OLD FURNITURE.

If we consider the varied assortment of objects familiar to us all in the equipment of the home, quite apart from those which belong to the category of fine art, it is evident that contributions have been sent from every source of importance in Europe. A German nobleman has placed on exhibition a collection of seventeenth-century German furniture, and



OLD LONGTON HALL CHINA GROUP "HERCULES AND
THE LION" 8 IN. HIGH

Exhibited by Mortlocks Ltd., 466, Oxford Street, W.

there is a wonderful set of Chippendale chairs and settee of great value from a London dealer. The attitude of mind which appreciates the archaeological aspect, which revels in the discoveries of excavators in Syria and Egypt, which is attracted by cuneiform characters and the most recent finds of papyrus in the East, is quite different from that which regards the sumptuary arts with enthusiasm. Having the former, one may take delight in the merest stone and conjure up exciting visions from the handling of a paleolithic flint instrument. But with the latter a passion for art is wedded to the intellectual satisfaction which comes from the knowledge that a thing is old, genuinely old. Roughly, most collectors of to-day who make their

homes interesting and delightful from their finds, confine their attention to the productions of the sixteenth, seventeenth and eighteenth centuries. This is in respect to possessions one can use—furniture, china, carpets, embroideries, old panelling, wrought-iron gates, old garden ornaments, and so on. It is true that every artistic soul with a grain of perception must covet those whose cabinets contain Tanagra statuettes, Egyptian phials, and ancient Chinese enamels. But these are curios pure and simple, precious, not only in the sense of their value, but in that they are relics too rare for use, and only enjoyable under the protection of a locked cabinet. For those whose interest in ancient art is chiefly bound up in furniture and its many accessories, the new Earl's Court is an unexplored and very extensive field. In particular the popular styles covered by the Jacobean and Georgian periods are wonderfully well represented. Many of the most important dealers in London, and a host of private owners, have sent exhibits, which together form as varied and characteristic a collection as a single exhibition has ever contained. A very fine old Jacobean cabinet with moulded front, inlaid with holly, in excellent condition, can be examined by the enthusiast for work of the Stuart period, and among



RARE WHIELDON TEA-CADDY, WITH FIGURE OF A LADY
IN HIGH RELIEF ON BOTH SIDES

Exhibited by Mortlocks Ltd., 466, Oxford Street, W.

The Connoisseur

the numerous other specimens may be mentioned a William and Mary gilt mirror; a Queen Anne writing bureau; an eighteenth-century mahogany piano;



SPANISH CHINA BUEN RETIRO GROUP
Exhibited by The Spanish Art Gallery, 50, Conduit Street

painted satinwood chairs; a Hepplewhite decorated bedstead; a pair of old Chippendale side chairs of unusual design, having finely carved rails and splats; a James II. high-backed chair of carved walnut with cane seat and back; an old oak Jacobean bedstead with carved posts and finely carved and inlaid head and canopy; and a set of four old mahogany arm-chairs of the Ince and Mayhew period.

STAINED GLASS, POTTERY, BRONZES.

These are definite pieces of furniture, well known in style, familiar to all in the sense that they belong

to our own country, and are connected with our immediate ancestors by ties of domestic association. But they are all unique specimens. They are individual objects of special artistic merit. They are worth careful examination not only on the part of the amateur collector, whose range of experience may be limited; but also on the part of the expert, to whom their more subtle qualities of form and decoration will specially appeal. The Ducal Hall and Queen's Palace also contain exhibition cases of glass in which an assortment of varied objects of ancient art is to be seen, carefully classified and catalogued, illustrating every conceivable form of art expression. There are old stained-glass windows, rubbings, old brass-work from private collections, a notable series of Persian and other Oriental carpets, china of all the historic English wares, Spanish lustre, Japanese and Chinese pottery, and a wonderful show of over sixty Chinese bronzes of the Ming period. The Knight's saddle of the fifteenth century is likely to attract a considerable amount of attention, and the Louis XV. and Louis XVI. chimney-pieces are typical specimens of French decorative fitments of the eighteenth century.

A COMPARISON.

The enormous space and unrivalled facilities for display afforded by the extensive and well-lighted galleries at the new Earl's Court has enabled the organisers of the Ancient Art Exhibition to supplement the interest of the historic section by showing a most carefully selected group of pictures from international sources, brought together by the United Arts Club. These are hung in the Royal Galleries,



TWO PLATES, PART OF NANTGARW DESSERT SERVICE, COMPRISING 2 CENTRES, 6 TAZZE, 2 TUREENS AND COVERS,
4 DISHES OVAL, 4 DISHES SQUARE, 28 PLATES
Exhibited by Stoner & Evans, 3, King Street, St. James', S.W.

June, 1911.—No. cxviii.



The International Exhibition of Ancient Art



DISH, PART OF CHELSEA DESSERT SERVICE, COMPRISING 4 PAIRS OF DISHES AND 20 PLATES. THIS SERVICE OF OLD CHELSEA IS PROBABLY ONE OF THE MOST REMARKABLE STILL IN EXISTENCE
MARK, GOLD ANCHOR

Exhibited by Stoner & Evans, 3, King Street, St. James', S.W.

where there is also a section devoted to the contributions of private exhibitors. It is of the highest educational value to have the opportunity of comparison between modern work and that of bygone centuries. Both gain by such a contrast, and the sense of continuity of the history of art is preserved and not cut short at some vaguely defined point. It enables the visitor to realise the fact that the past is only part of the story, that the end is never in sight, and that education and experience in art, by which alone a true appreciation of the masterpieces of the past can be arrived at, to-day goes on steadily, if with slow and somewhat uncertain steps.

COSTUME.

This twentieth-century review of ancient art, exemplified in so elaborate and detailed a manner, would not be complete without some attention being given to costume, which has moved from one fashion to another for thousands of years, ebbing and flowing, repeating itself here and there, becoming extravagant and inane by turns, always human and alive, and for ever of intense personal interest. If the wonderful jar of ancient Persian workmanship, as high as a man, which is one of the exhibits in the Ducal Hall, has human association in that it was fashioned by a potter of old, surely the garments worn by our ancestors, near and remote, have an equal claim upon our attention. It may be that there is more in the study of costume as a means to a true appreciation of national character than is generally supposed. But clothes have a trick of wearing out. They are more perishable even than carpets and tapestries, and but few examples of very early costume have come down to us. But the

organisers of the Ancient Art Exhibition have succeeded in collecting for exhibition in the International Costume Section a most interesting assortment of clothing of various periods, which forms an instructive contrast against the modern productions which are also on view in the Western Arcade. The appeal of historic art is extraordinarily varied, as varied as temperament, and narrow indeed would be the outlook of the connoisseur who refused to consider dress as a subject worthy of study. Embroidery alone is an art, yet, as far as costume is concerned, it is but an accessory. Embroideries there are in profusion at the Ancient Art Exhibition, and the method of application of the craft of the needle to personal adornment can be seen in costumes of both ancient and modern date. Time was when men concerned themselves more in this matter, when waistcoats were not only cut according to fashion but decorated becomingly as well. Such a subject is only of abstract interest to-day to the male portion of the community; but to women it is as vital as ever, and the organisers at the new Earl's Court have been wisely inspired in making their section of costume chiefly a demonstration of the history of ladies' attire. It loses nothing in interest, gains considerably in gaiety and variety of exposition, and incidentally may perhaps even point a moral or two. For just as the glories of old Greek sculpture are for ever a source of inspiration to the artists of to-day, so the bright story of costume through the centuries remains a record from which many a brilliant idea may be culled to correct or embellish the productions of fashion of our own day, which inevitably will in time become part of the history of the future.

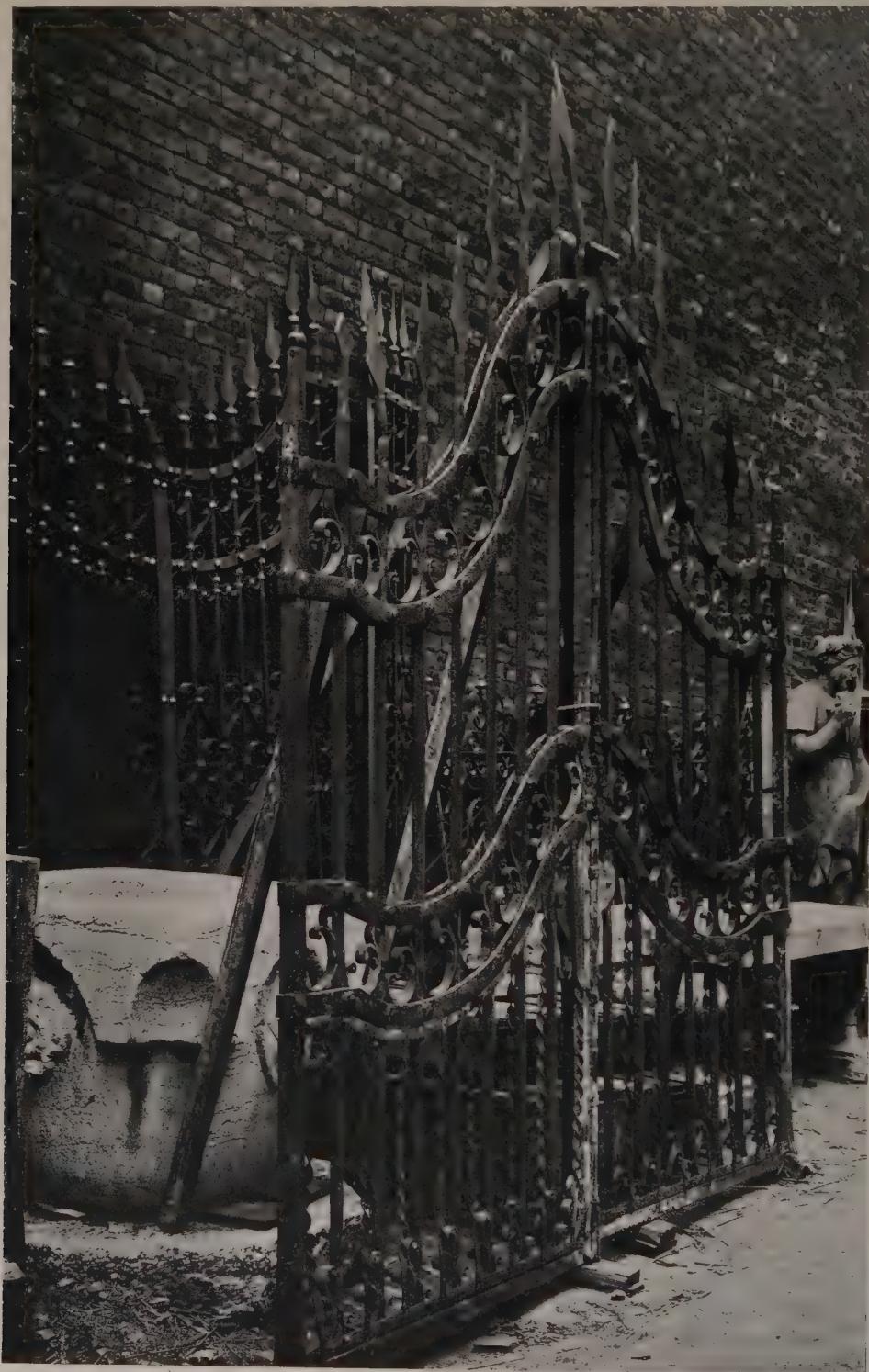


PLATE FROM CHELSEA DESSERT SERVICE DESCRIBED ABOVE

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The Connoisseur

[Owing to pressure on our space, illustrations of a number of other fine exhibits have been unavoidably held over until the next number.]



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